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**THE DEATH OF TINTAGILES  
AND OTHER PLAYS**

**BY**

**MAURICE MAETERLINCK**

THE  
POCKET EDITION OF WORKS  
BY  
MAURICE MAETERLINCK

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THE DEATH OF TINTAGILES, AND OTHER PLAYS	Plays

# THE DEATH OF TINTAGILES AND OTHER PLAYS

BY

MAURICE MAETERLINCK



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## INTRODUCTION

THESE three little plays were written after *Pelleas and Melisande*, before "The Treasure of the Humble," before "Aglavaine and Selysette." They were the last of the series that began with "The Princess Maleine" a series of what might almost be termed Dramas of Unconsciousness and Instinct. A curious fatalism runs through them all, we feel that the men and women before us are merely unravelling the web that Destiny has spun round their lives—Destiny being a mysterious and inexorable force whose behests they must blindly obey. They are the slaves of their passions, slaves of the events that befall them, they are primitive beings, the mainspring of whose action lies for ever exposed on the surface, they are creatures in whom deed follows instinctively on thought—and yet are we curiously conscious the while of the struggle in their soul, of their vague and helpless desire, as fate hurries them swiftly along to their doom. In his later work, M. Maeterlinck has entered fields of speculation that are wider, surer, nearer to life, here he seems still to be groping, searching, eagerly trying to discover the relationship that exists between man and his destiny, between man and the universe. These plays are often termed "mystic", it were more correct, perhaps, to describe them as plays that are governed by obscure ideas, ideas that have not yet become clear, and, considering them thus, we shall

## INTRODUCTION

find in them the germ of many a lofty, magnificent thought of "Wisdom and Destiny", we shall understand the process of reasoning by which Fate, that in "Alladine and Palomides" is a monstrous force, crushing all life and all hope, shall in a few years be looked on as a power that can never enter the soul, uncalled, that can vanquish the upright man only by the good it compels him to do, and that has but one sword wherewith to attack him, the sword of goodness and truth

"Three little dramas for marionettes," they are called, nor is this a mere fanciful description of their nature, or affectation on the part of the author. He does but thereby give expression to his feeling that the naivete of treatment, the simplicity of character, render them somewhat ill-adapted for performance on the regular stage. And indeed few concessions are made to the realism demanded by modern convention. We know nothing of his people, who they are, or whence they come. This man is a king, that other a prince's son, the third a retainer. Often, indeed, they will be nameless—merely strangers, old men, sisters. They live, always, in palaces with gloomy corridors, and lofty, ruined towers, there are underground rivers, savage mountains, ominous forests, and the unquiet, restless sea is never far away. When the curtain rises, the characters are "discovered," and begin to speak, having said their say, they go out "by different ways," and the curtain abruptly falls. The environment is unchanging, but it is because the poet wills it so, because he chooses the scene that appears to him best fitted to his subject, and persists in regarding the setting as a matter entirely subordinate. His methods, therefore, are by no means in harmony

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with those of the modern stage, and yet such pieces of his as have been performed—notably “Pelleas and Melisande,”—conclusively prove that these methods do not detract from the complete enjoyment of the audience. For M. Maeterlinck is a dramatist of rare quality, and plays, after all, are meant to be acted.

“Alladine and Palomides” has much in common with the play mentioned above, which was its immediate predecessor, though it perhaps fails to reach the very high level of that most exquisite tragedy. But yet it would seem in some measure to mark a fuller creativeness, a somewhat wider conception. Alladine is as naive as Melisande, as unconscious, and yet more alert, more alive, endowed with more will and initiative, more foresight, more knowledge. Melisande shrinks from death, is scarcely aware of what death may mean, Alladine prefers love to life, and through all her childishness and want of reason we detect an ardent, urgent soul. And in this play, too, there is Astolaine—no less instinctive than the others—but whose instincts all make for nobility, sacrifice, devotion, whose love is so great that she can almost cheerfully resign the man she adores to a rival, and for this rival have only love too, and sisterly sympathy. Astolaine—to use a phrase of which M. Maeterlinck is fond—has attained the higher unconsciousness, that has drawn near unto God. She moves in the midst of these impetuous, impulsive creatures like one inspired, a centre of light, and we feel that her love, that is so hushed and silent, is yet infinitely greater and deeper than the more turbulent, overwhelming passion of Alladine. The old King who has grown weary of the monotony of his existence, and climbs on to the battlements to summon

## INTRODUCTION

the events that are to rob him of reason and life, embodies an idea that will be familiar to the readers of M Maeterlinck's essays. He was not able to understand the happiness that dwelt in the very uniformity of his existence, he clamoured for adventure, but, when it came, he lacked the power to transform it into consciousness, he allowed it to assume complete mastery over him and promptly yielded himself over to calamity. In marked contrast to Ablamore is the sage in "*Intérieur*", the wise, benevolent old man, who places the centre of his joys in those about him, and finds happiness in watching their simple gestures, their calm and placid lives. "*Intérieur*" is a triumph of technical skill, as we read, we are painfully conscious of that peaceful family in their room, behind the lighted windows, seated there in all tranquillity, suspecting nothing, we dread the terrible awakening, and in our hearts are grateful to Mary for her suggestion that the sorrowful tale be not told until the morrow, and when at length the old man enters and the father rises to greet him, we almost turn our eyes away from the poignant misery that we know must ensue. And yet all is suggested only, there is not a word of despair. But this beautiful little play does more than merely stir our emotions, there is not a word that falls from the old man's lips but is noble, touching, throbbing with love, deeply and humanly sensitive, he is wise with a wisdom that despairs nothing, but has ever kept in close kinship with man. "*The Death of Tintagles*"—the play M Maeterlinck himself prefers of all he has written—is a strangely powerful study of sisterly love. Ygraine's devotion to little Tintagles is all-absorbing, overwhelming, Ygraine herself, in her despair, her pathetic entreaty,

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her desperate struggle, is surely one of the most piteous victims of the cruelty of Fate. We have here the story of a child whom death tears away from his sister's helpless embrace, the play itself being symbolic of the struggle of all mankind against Death.

I have said that this play is symbolic, yet are those doubtless mistaken who imagine that there is scarcely a line in M. Maeterlinck's writings but has its special cryptic meaning. Symbolism there certainly is, but it is broad and general, one central idea, or set of ideas, will govern the whole, the plays however are invariably simple and direct, and by no means underlined with constant symbolic reference. The air, it may be, is charged with mystery, but only such as pertains to the shadowy twilight in which the characters move, and have being. Let us take, as an instance, the scene in "Alladine and Palomides," where the two lovers are imprisoned in the grotto, they tear the bandages off their eyes, and the light thrown up by the blue water that flows at their feet reveals to them countless sparkling jewels and radiant flowers on the walls of the cavern, yet it needs but one ray of the sun, as it pierces through the cleft in the rock, to prove that what seemed flashing gem is nothing but dull and lifeless stone, what seemed exquisite roses only moist and decaying fungus. Here we may find perhaps some connection with the thought M. Maeterlinck has since expressed in his essays, viz., that the beautiful dream which shrinks from reality, actuality, and cannot support the steady light of everyday life, is in itself a tawdry thing too, and unreal, and not what it seems. But those unable to define this wider and more general meaning will still

## INTRODUCTION

understand the scene in the grotto as fully and completely as the others, they will understand as Alladine and Palomides understood. There are many, too, who will ponder over the symbolic meaning of Alladine's pet lamb, that fled from her and was found dead where she herself met her death, many will be eager to know who the mysterious queen may be, who so ruthlessly persecutes Tintagiles, yet will those, perhaps, appreciate these little plays the most who will be content to take them as they are, demanding no definition, seeking for no hidden meaning, who will be satisfied to accept what the author gives them, and try to fathom only the spirit that underlies his work. For we have here little dramas of life, viewed through a darkened mirror, life shorn of its complexity, reduced to its primal simplicity. They are studies in monochrome, wherein many of the subtler half-tones do yet find expression, they are things of delicate and tender beauty—whereof much, alas, must inevitably be lost in process of translation, and finally they are the creation of a lofty and penetrating mind, that handles all things with reverence and invests them with dignity, a mind that in all existing things sees matter for admiration and wonder.

ALFRED SUTRO

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# **ALLADINE AND PALOMIDES**

**TRANSLATED BY ALFRED SUTRO**

## CHARACTERS

**ABLAMORE**

**ASTOLAINÉ,** *Ablamore's daughter.*

**ALLADINE**

**PALOMIDES.**

**THE SISTERS OF PALOMIDES.**

**A DOCTOR**

## A C T I

### SCENE

A wild spot in the gardens

*ALLADINE lies asleep, ABLAMORE is bending over her*

### ABLAMORE

Sleep seems to reign here, day and night, beneath these trees No sooner have we arrived, she and I, towards eventide, no sooner has she seated herself, than sleep steals over her Alas, I ought to be glad of it! For in the daytime, if I speak to her and our eyes chance to meet, there comes into her eyes a look so hard that she might be a slave whom I had ordered to do a thing that could not be done But that look is not usual with her Often and often have I watched those beautiful eyes as they rested on children, the forest, the sea, or whatever was near At me she smiles as we smile at our enemies, and never dare I bend over her save when her eyes can no longer behold me A few such moments are mine every evening, the rest of the day I live by her side with my face averted It is sad to love too late Women do not understand that years cannot separate heart from heart "The wise King" they used to call me I was wise because, till then, nothing had happened There are some men from

## ALLADINE AND

ACT I

whom events do thus seem to shrink, and turn aside  
Nothing would ever take place where I chanced to  
be I had some suspicion of this in bygone  
days There were friends of mine, in my youth, who  
had only to show themselves for adventures to flock  
to them, but if I sallied forth in their midst, seeking  
gladness or sorrow, we would ever return empty  
handed It is as though I had paralysed  
destiny, and there was a time when this was a  
source of much pride to me During my reign,  
all men have known peace But now I have  
come to believe that even disaster is better than  
lethargy, and that there must be a life that is loftier,  
more stirring, than this constant lying in wait  
They shall see that I too, when I choose, have the  
power to stir up the dead water that slumbers in the  
mighty tarn of the future Alladine, Alladine!

Oh how beautiful she is! Her long hair falls  
on to the flowers, on to her lamb, her mouth is half  
open, and fresher than the dawn I will kiss  
her—she shall not know I will keep back this  
poor white beard of mine (*he kisses her*)—She  
smiled Why should I be sorry for her? She  
gives me a few years of her life, but some day she  
will reign as queen, and before I wend my way  
hence, I shall at least have done a little good  
They will be surprised She herself knows  
nothing Ah see, she awakes, in alarm Where  
do you come from, Alladine?

ALLADINE

I have had a bad dream

ABLAMORE

What is it ? Why look you out yonder ?

ALLADINE

Someone has passed by, on the road.

ABLAMORE

I heard nothing

ALLADINE

I tell you someone is coming There he is ! (*She points to a young cavalier who is advancing towards them through the trees holding his horse by the bridle*)  
Do not hold my hand , I am not frightened  
He has not seen us

ABLAMORE

Who would dare to come here ? If I were not  
sure I believe it is Palomides He is be-  
trothed to Astolaine See, he raises his head  
Is it you, Palomides ?

*Enter PALOMIDES*

PALOMIDES

Yes, my father if I may already call you by that  
name I have come before the day and before the  
hour

ABLAMORE

You are welcome, whatever the hour But what  
can have happened ? We did not expect you so  
soon, not for at least two days Has Astolaine  
come with you ?

## ALLADINE AND

ACT I.

### PALOMIDES

No, she will arrive to-morrow We have travelled day  
and night She was tired, she begged me to go on  
before her Are my sisters here ?

### ABLAMORE

They came three days ago, and wait for the wedding  
You look very happy, Palomides

### PALOMIDES

Who would not be happy, that had found all he sought ?  
There was a time when sorrow weighed on me But  
now the days seem lighter to me, and more gentle,  
than the innocent birds that come and nestle in our  
hand And if by chance one of the old moments  
returns to me, I have but to draw nigh unto Astolaine,  
and a window would seem to fly open and let in the  
dawn Astolaine's soul can be seen, it is there, it  
takes you in its arms and comforts you, without say-  
ing a word, as one comforts a suffering child . I  
shall never understand I know not whence it  
arises, but my knees bend under me if I only speak  
of her

### ALLADINE

I want to go in

ABLAMORE (*noticing that Alladine and Palomides are  
looking shyly at each other*)

This is little Alladine, who has come from the depths  
of Arcady Take each other by the hand  
You are surprised, Palomides ?

## PALOMIDES

PALOMIDES

My father

[*His horse makes a brusque movement which startles Alladine's lamb*

ABLAMORE

Be careful, your horse has frightened Alladine's lamb  
It will run away

ALLADINE

No, it never runs away It was surprised, that is all  
It is a lamb that my godmother gave me It is not  
like other lambs It never leaves me, day or night

[*She caresses the lamb*

PALOMIDES (*also caressing it*).

It is looking at me with the eyes of a child.

ALLADINE

It understands everything

ABLAMORE

It is time for you to go to your sisters, Palomides They  
will be surprised to see you

ALLADINE

They have gone to the cross-roads every day I went  
with them, but they did not expect so soon

ABLAMORE

Come, Palomides is covered with dust and must be tired  
We have too much to tell one another, we must not  
stay here To-morrow we will talk The dawn, they

## ALLADINE AND

ACT I

say, is wiser than evening See, the palace gates  
are open and seem to invite us

### ALLADINE

I cannot tell why it is that uneasiness comes to me, each time I go into the palace It is so vast and I am so little , I am lost in it And all those windows that look on to the sea You cannot count them And the corridors that wind, and wind, for no reason , and others that do not turn, but that lose themselves in the walls And the rooms I dare not go into—

### PALOMIDES

We will go into every one

### ALLADINE

I feel that I was not meant to live there, or that it was not built for me Once, I lost my way I had to open thirty doors before the daylight returned to me And I could not escape , the last door led to a lake And there are vaults that are cold even in summer , and galleries that twist, and twist, back on to themselves And stairs that lead no whither and terraces whence nothing can be seen.

### ABLAMORE

How you speak to-night, you who are always so silent

[They go out

## ACT II

## SCENE I

*ALLADINE is discovered, her forehead pressed against one of the windows looking on to the park. Enter ABLAMORE*

ABRAMORE

Alladine

ALLADINE (*turning round quickly*).

Yes

ABRAMORE

Oh how pale you look! Are you ill?

ALLADINE

No

ABRAMORE

What were you looking at in the park? At the row of fountains in front of the windows? They are marvellous, indefatigable. They sprang up, one after the other, at the death of each of my daughters. At night I can hear them singing in the garden. They recall to me the lives they stand for, and I am able to distinguish their voices.

ALLADINE

I know

ABRAMORE

You must forgive me, I repeat myself at times, my memory is not quite so faithful. It is not because of my age, I am not an old man yet, thank

## ALLADINE AND ACT II SC. I

God, but a King has a thousand cares Palomides  
has been telling me of his adventures .

ALLADINE

Ah !

ABLAMORE

He has not acted in all things as he would have desired  
to act Young men are not very strong-willed,  
nowadays —I was surprised There were countless  
suitors for my daughter's hand, I had chosen him  
from among them all She needed a soul that  
should be no less profound than her own Nothing  
that he has done could be called inexcusable, but  
yet I had hoped for more What impression did  
he make on you ?

ALLADINE

Who ?

ABLAMORE

Palomides

ALLADINE

I have only seen him that one evening . .

ABLAMORE

I was astonished —Hitherto all has gone well with him  
He undertook nothing that he did not accomplish  
successfully, and without many words He always  
could overcome danger, with scarcely an effort,  
while so many others can hardly open a door without  
finding death crouching behind He was of those  
upon whom events seem to wait, on their knees  
But of late it appears as though something were

broken, as though his star were no longer the same, as though every step that he took dragged him further away from himself—I know not what it can be—He himself seems not to suspect it, but to everyone else it is clear But enough of all this, see, the night is coming towards us, creeping over the walls Shall we go together to the wood of Astolat, where we always spend our evenings ?

## ALLADINE

I shall not go out to-night

## ABLAMORE

We will stay here then, since you prefer it But the air is tender to-night, the evening is beautiful (*Alladine trembles, unperceived by him*) I have had flowers planted along the hedges, I should have liked to have shown them to you

## ALLADINE

No, not to-night I beg of you I like going there with you the air is very pure, and the trees but not to-night (*she bursts into tears, and nestles close to the old man's breast*) I am not well

## ABLAMORE

Not well? You are failing I will call . .

## ALLADINE

No, no . . . it is nothing it is over now . .

## ALLADINE AND ACT II SC II

### ABLA MORE

Sit down Wait

*[He goes quickly to the door at the back, and throws it wide open Palomides is behind, seated on a bench that faces the door he has not had time to turn his eyes away Ablamore looks fixedly at him, but says not a word, then returns to the room Palomides rises, and steals away through the corridor, on tiptoe The lamb goes out of the room, unperceived by the others]*

### SCENE II

A drawbridge over the palace moat Palomides enters at one end, Alladine at the other, with her lamb by her side King Ablamore is leaning out of a window in the tower

### PALOMIDES

You are going out, Alladine?—I have just returned, I have been hunting There has been a shower

### ALLADINE

I have never yet crossed this bridge

### PALOMIDES

It leads to the forest People seldom pass over it They prefer to take another road, which is much longer I imagine that they are afraid, because the dykes here are deeper than elsewhere, and the black water that pours from the mountain seethes horribly between the walls before it throws itself into the sea It is always angry, but the quays are so high that one

scarcely can see it This is the most deserted wing  
of the palace But the forest is more beautiful this  
side—older and grander than anything you ever have  
seen, full of strange trees and flowers that have sprung  
up of themselves Will you come ?

ALLADINE

I don't know I am afraid of the angry water

PALOMIDES

Come—there is no cause for its anger See, your lamb is  
looking at me as though it desired to go Come. . .

ALLADINE

Do not call, it will break away from me . . .

PALOMIDES

Come with me Come

*[The lamb escapes from Alladine and bounds towards  
Palomides but it stumbles on the slope of the  
drawbridge, misses its footing and falls into the  
moat]*

ALLADINE

Where is it ? What has happened ?

PALOMIDES

It has fallen into the moat ! It is struggling in the  
whirlpool Do not look , nothing can be done. . .

ALLADINE

You will save it ?

## ALLADINE AND ACT II SC III

PALOMIDES

Save it ! Alas, it is already drawn under Yet an instant  
and it will be below, underneath the vaults , and God  
Himself will never behold it again .

ALLADINE

Leave me ! leave me !

PALOMIDES

What have I done ?

ALLADINE

Leave me ! I never want to see you again .

[*Ablamore enters abruptly, seizes Alladine and takes her away quickly, without saying a word*

## SCENE III

A room in the palace

ABLAMORE and ALLADINE are discovered together

ABLAMORE

See, Alladine, my hands are not trembling, and my heart  
beats as tranquilly as that of a sleeping child, and  
indeed my voice has never been raised in anger I  
do not blame Palomides, though his conduct may well  
seem unpardonable And as for you, why should I  
blame you ? You obey laws that you know not of ,  
nor could you have acted otherwise I shall say not  
a word of all that took place, but a few days ago, by  
the side of the castle moat, or of what the sudden  
death of the lamb might have revealed to me, had I

ACT II SC III PALOMIDES

chosen to believe in omens But last night I witnessed  
the kiss you exchanged beneath the windows of  
Astolaine's room At that moment I happened to  
be with her The one great dread of her soul is lest  
she disturb the happiness of those about her by a tear,  
or even a quiver of the eyelid , and thus I never shall  
know whether she also beheld that miserable kiss  
But I do know how deeply she can suffer I shall  
ask nothing of you that you cannot confess to me ,  
all I wish you to tell me is whether you obeyed some  
secret plan when you followed Palomides underneath  
the window where you must have seen us Answer  
me fearlessly , you know I have already forgiven

ALLADINE

I did not kiss him

ABRAMORE

What ! you did not kiss Palomides, or he you ?

ALLADINE

No.

ABRAMORE

Ah ! Listen I came hither prepared to forgive all  
that had happened I said to myself that you  
had acted as most of us act when our soul holds  
aloof from us But now all must be told You  
love Palomides you kissed him before my eyes

ALLADINE.

No

ABRAMORE

Do not run away I am only an old man, Do no try  
to escape

## ALLADINE AND ACT II SC III

ALLADINE

I am not trying to escape

ABLA MORE

Ah ! Ah ! That is because you imagine these old hands of mine are powerless ! There is strength enough in them still to tear out a secret, wheresoever it be (*He seizes her by the arms*) There is strength enough in them still to combat those you prefer (*He forces her arms behind her head*) Ah, you refuse to speak ! But the moment will come when the pain will force your soul to rush forth, like clear water

ALLADINE

No, no !

ABLA MORE

Again ? We are not at the end, then , the road is long , and truth is ashamed, and hides behind the rocks  
Is it coming ? I see it moving in your eyes , I feel its soft breath on my cheek Oh Alladine, Alladine ! (*he suddenly releases her*) I heard your bones lament, like little children I have not hurt you ? Do not kneel to me—it is I who must go on my knees before you I am a monster  
Have pity It is not for myself alone that I have besought this of you I have only this one poor daughter The others are dead  
Once there were seven around me They were beautiful, radiant with joy, I have never seen them again The only one who was left to me was also about to die She had no desire to live  
Then there was a sudden, unexpected meeting,

and I saw she no longer craved for death      I  
ask nothing impossible of you

*[Alladine ceeps, but makes no answer]*

## SCENE IV

Astellaine's room

*ASTOLAIN and PALOMIDES are discovered*

PALOMIDES

Astellaine, when it so fell about that I met you, some few months ago, I seemed at last to have found what I had sought for many years. Till then, I had no suspicion of all that real goodness meant, its sweetness and tenderness, I was blind to the perfect simplicity of a truly beautiful soul. And these things stirred me so deeply that it seemed to be the first time in my life that I stood before a human being. I seemed to have spent all my days in an airless chamber, and it was you who flung open the door — and I knew then what other men's souls must be, what my soul, too, might become. Since then, I have drawn closer to you. I have seen the things that you did, and others, too, have spoken of you.

There were evenings when I wandered away from you, silently, and sought a secluded spot in the palace, and could not keep back my tears as I thought of you, and wondered, though you only had raised your eyes, it may be, or made some little unconscious gesture, or smiled, perhaps, for

## ALLADINE AND ACT II SC IV

no visible reason, and yet at the very moment that the souls around you craved for this smile, and needed it, for their comfort You alone know of these moments, for it would seem that your soul contains the soul of each one of us, and I cannot believe that those who have not drawn near to you can tell what the true life may be And I speak of all this to-day because I feel that I never shall be what I had hoped that I might become Fate has stepped out towards me, or I, it may be, have beckoned to Fate, for we never know whether we ourselves have gone forth or Fate have come seeking us—something has happened whereby my eyes have been opened, at the very moment that we were about to draw unhappiness down on us, and I recognised that there must be a power more incomprehensible than the beauty of the most beautiful face, the most beautiful soul, and mightier too, since I must perforce give way to it I know not whether you understand In that case, pity me I have said to myself all that could be said I know what it is that I lose, I know that her soul is the soul of a child, of a poor and helpless child, by the side of your soul. and for all that I cannot resist .

### ASTOLAINÉ

Do not weep I too am well aware that we are not always able to do the thing we prefer I was not unprepared for your coming There must indeed be laws mightier than those of the soul, whereof we for ever are speaking. (*she suddenly*

## PALOMIDES

*kisses him*)—But I love you the more for it, my poor  
Palomides

PALOMIDES

I love you, too      more than her whom I love . . .  
Are you crying, too ?

ASTOLAIN

They are little tears      let them not sadden you . . .  
My tears fall because I am a woman , but women's  
tears, they say, are not painful      See, my eyes  
are already dry      I was well aware of it  
I knew I should soon be awakened      And now  
that it is over I can breathe more freely, for I am  
no longer happy      That is all      We must con-  
sider what had best be done, for you and for her  
I am afraid my father suspects

[They go out]

## ACT III

## SCENE I

An apartment in the palace

*ABLA MORE is discovered ASTOLAIN is standing on the  
threshold of a half-opened door at the end of the room*

ASTOLAIN

Father, I have come to you in obedience to a voice within  
me that I can no longer resist   You know all that  
took place in my soul when I met Palomides   He

## ALLADINE AND ACT III SC I

seemed different from other men To-day I come to you seeking your help for I know not what I had best say to him I have realised that I cannot love It is not he who has changed, but I—or perhaps I did not understand And since it is impossible for me to love the man I had selected from among them all with the love I had dreamed of, it must needs be that these things cannot touch my heart I know it now My eyes shall no longer stay to the paths of love and you will see me living by your side without sorrow and without disquiet I feel that I am about to be happy

## ABLA MORE

Come nearer to me, Astolaine It was not thus that in days gone by you were wont to speak to your father You stand there, on the threshold of a half-closed door, as though anxious to fly from me, you keep your hand on the key, as though you desired forever to hide from me the secret of your heart You know full well that I have not understood what you have said to me, that words have no meaning when soul is not near unto soul Come closer to me—you need tell me no more (*Astolaine approaches slowly*) There comes a moment when soul meets soul, when all is known to them though the lips remain closed

Come closer, closer still They are even yet too far apart, these souls of ours—their light is so feeble around us! (*Astolaine suddenly halts*) You are afraid?—You know how far one may go? —Then it is I will come to you. (*He moves*

## PALOMIDES

*slowly towards Astolaine, stands in front of her and gazes fixedly at her ) I see you, Astolaine*

ASTOLAIN

Father ! *(She bursts into tears and sobs in the old man's breast )*

ABLAMORE

You see how useless it was

## SCENE II

A room in the palace

*Enter ALLADINE and PALOMIDES*

PALOMIDES

To-morrow all will be ready We must not wait any longer He is wandering like a madman through the palace corridors , I met him but a short time ago He looked at me, but said nothing , I passed on, but, when I turned round, I saw that he was laughing to himself and flourishing a bunch of keys When he saw that I was watching him, he nodded, and smiled, and tried to look friendly He must be nursing some secret scheme—we are in the hands of a master whose reason is tottering To-morrow we shall be far away Out yonder there are wonderful countries that are more like your own Astolaine has already prepared for our flight and for that of my sisters . . .

ALLADINE.

What did she say ?

## ALLADINE AND ACT III SC II

### PALOMIDES

Nothing, nothing      We shall be on the sea for days,  
then days of forest—and afterwards we shall come to  
the lakes and mountains that surround my father's  
castle , and you will see how different they are from  
everything here, where the sky is like the roof of  
a cavern and the black trees are done to death by  
the storms      Ours is a sky beneath which none  
are afraid , our forests are full of life, and with us the  
flowers never close

### ALLADINE

Did she cry ?

### PALOMIDES

Why these questions ?      That is a thing of which we  
have no right to speak—do you hear ? Her life has  
nothing in common with our poor life , love must  
perforce be silent before it dare approach her  
When I think of her, we seem to be beggars, you  
and I, and clothed in rags      Leave me, leave me !  
. . . For I could say things to you      .

### ALLADINE

Palomides !      What has happened ?

### PALOMIDES

Go, go      I saw tears that came not from the eyes,  
but from far beyond      For there are other  
things      And yet we are right, perhaps , but oh  
God, if that be so how sorry I am to be right !  
Go, go      I will tell you to-morrow, to-morrow,  
to-morrow      .      [They go out by different ways

ACT III SC. III PALOMIDES

SCENE III

A corridor in front of Alladine's room

*Enter ASTOLAIN and the SISTERS OF PALOMIDES*

ASTOLAIN

The horses are waiting in the forest, but Palomides refuses to fly, although your lives are in peril as well as his own I no longer recognise my poor father He has a fixed idea which unhinges his reason I have been following him, the last three days, step by step, crouching behind walls and pillars, for he will suffer no one to accompany him To-day, with the first rays of dawn, he again set forth and wandered through the rooms of the palace, and the corridors, and along the moat and the ramparts, waving the great golden keys he has had made, and chanting loudly the strange song whose refrain, " Go where your eyes may lead," may perhaps have reached you even in your rooms Hitherto I have told you nothing of all this, for these are things whereof one should not speak without cause He must have confined Alladine in this room, but no one knows what he has done to her I have watched every night, and run to the door, and listened, the moment he had turned away, but I have heard not a sound in the room Can you hear anything ?

ONE OF THE SISTERS OF PALOMIDES

Only the murmur of the air as it passes through the crevice in the wall .

## ALLADINE AND ACT III SC. III.

### ANOTHER SISTER

When I listen I seem only to hear the great pendulum, as it swings to and fro

### A THIRD SISTER

But who is this little Alladine, and why is he so angry with her?

### ASTOLAIN

She is a little Greek slave, who has come from the depths of Arcady. He is not angry with her, but Hark, there he is (*Someone is heard singing in the distance*) Hide behind these pillars. He has given orders that no one should pass along this corridor (*They hide Ablamore comes in, singing, and flourishing a great bunch of keys*)

### ABLAMORE (sings)

Unhappiness had three keys of gold

—But the queen is not yet freed—

Unhappiness had three keys of gold

Go where your eyes may lead

[*He seems terribly weary and lets himself fall on to the bench that faces Alladine's room, for some little time still he murmurs his song, then falls asleep, his hands hanging down by his side and his head sinking on to his shoulder*

### ASTOLAIN

Come, and make no noise. He has fallen asleep on the bench. Oh my poor father! How white his hair has grown these last few days! He is so unhappy,

ACT III SC III      PALOMIDES

so weak, that even sleep can bring no comfort to him For three whole days I have not dared look into his face

ONE OF THE SISTERS OF PALOMIDES  
He sleeps profoundly

ASTOLAIN

Yes, but one can see that his soul is not at rest  
The sun is beating down on his eyes I will draw his cloak over his face

ANOTHER SISTER  
No, no, do not touch him , you might startle him, wake him

ASTOLAIN

There is someone coming along the corridor Do you stand in front of him, and hide him It would not be right that a stranger should behold him thus

ONE OF THE SISTERS  
It is Palomides

ASTOLAIN

I will cover up those poor eyes (*She spreads the cloak over Ablamore's face*) Palomides must not see him like this . He is too unhappy ..

*Enter* PALOMIDES

PALOMIDES

What has happened ?

ONE OF THE SISTERS  
He has fallen asleep on the bench

ALLADINE AND ACT III SC III

PALOMIDES

He could not see me, but I have been following him . .  
He has said nothing ?

ASTOLAINE

No , but see how he has suffered . .

PALOMIDES

Has he the keys ?

ANOTHER SISTER

He is holding them in his hand

PALOMIDES

I will take them from him

ASTOLAINE

What do you mean to do ? Oh be careful--do not wake  
him For three nights now he has been roaming  
through the palace.

PALOMIDES

I will unclasp his hand gently-- he will not feel it We  
dare not wait any longer God alone can tell what  
he has done ! He will forgive us when his reason  
returns Oh ! how weak his hands are !

ASTOLAINE

Be careful—oh be careful !

PALOMIDES

I have the keys—which one is it ? I will open the door

ONE OF THE SISTERS

I am frightened—do not open it yet . . Palomides .

ACT III SC III PALOMIDES

PALOMIDES

Stay here I know not what I shall find .

[*He goes to the door, opens it and enters the room*

ASTOLAIN

Is she there ?

PALOMIDES (*from within the room*)

I can see nothing—the shutters are closed .

ASTOLAIN

Be careful, Palomides Let me go first . . Your voice is trembling

PALOMIDES

No, no a ray of sunlight is stealing through the chunks of the shutters

ONE OF THE SISTERS

Yes—the sun is shining brightly outside

PALOMIDES (*suddenly emerging from the room*)

Come, quickly !—I believe that she . . .

ASTOLAIN

You have seen her ?

PALOMIDES

She is lying on the bed She does not move . . . I do not think that— Come in !

[*They all enter the room*

## ALLADINE AND ACT III SC III

ASTOLAIN AND THE SISTERS OF PALOMIDES (*inside the room*)

Here she is. No, no, she is not dead. Alladine, Alladine! Oh, poor child Do not scream . She has fainted They have tied her hair round her mouth and fastened her hands behind her they are fastened with her hair Alladine, Alladine! Quick, get some water [Ablamore has awakened and appears on the threshold

ASTOLAIN

My father is there !

ABLAMORE (*going up to Palomides*)

Was it you who opened the door of this room ?

PALOMIDES

Yes, I—I did it—and then—and then ? I cannot let her die before my eyes See what you have done Alladine ! Be not afraid She is opening her eyes I will not endure

ABLAMORE

Do not speak so loudly Come, let us open the shutters We cannot see, in here. Alladine Ah, she has already got up Come you too, Alladine Look, my children, how dark it is in the room As dark as though we were thousands of feet underground But I have only to open a shutter, and see ! All the light of the sky, all the light of the sun ! It calls for no mighty effort—the light is eager enough We have only to call—it will never fail to obey

## ACT IV

## PALOMIDES

Do you see the river out yonder, with the islands in its midst, all covered with flowers? The sky to-day might be a ring of crystal Alladine, Palomides, look Come nigh unto heaven, both of you Kiss each other, with this new light upon you I bear you no ill-will You have done what was ordained, and so have I too Lean for one instant out of this open window, look once again at the trees and the flowers

*[A silence He quietly closes the shutters.]*

## ACT IV

## SCENE

Vast subterranean grottoes

ALLADINE and PALOMIDES are discovered

## PALOMIDES

They have bandaged my eyes and bound my hands . .

## ALLADINE

My hands are bound too, my eyes are bandaged . . I believe my hands are bleeding

## PALOMIDES

Wait, wait Oh how grateful I am to-day for my strength.

I feel that the knots are giving I will try once more, though I burst every vein . Once

## ALLADINE AND

ACT IV.

more still—ah, my hands are free! (*he tears off the bandage*) and my eyes too!

ALLADINE

You can see?

PALOMIDES

Yes

ALLADINE

Where are we?

PALOMIDES

I cannot see you

ALLADINE

I am here, here

PALOMIDES

The tears still stream down my eyes from the effects  
of the bandage We are not in darkness  
Is it you that I hear, out yonder, close to the  
light?

ALLADINE

I am here, come to me .

PALOMIDES

You are on the edge of the light Do not move, I cannot  
tell what there is all around you My eyes still  
remember the bandage They drew it so tight that  
my eyelids have nigh burst in twain

ALLADINE

Come quickly, the cords suffocate me I can wait no  
longer

PALOMIDES

I hear only a voice that comes forth from the light .

ALLADINE

Where are you ?

PALOMIDES

I know not I am still groping in darkness . .  
 Speak again, that I may know where to look for  
 you . You seem to be in the midst of infinite  
 radiance .

ALLADINE

Come to me, oh come ! I have suffered in silence but  
 now can endure it no longer

PALOMIDES (*feeling his way along*)

Is that you ? I thought you so far away ! My tears had  
 deceived me But now I am here and can see you  
 Oh, your hands are wounded ! The blood has dropped  
 down from them on to your dress , the cords have  
 sunk into your flesh And I have nothing to cut  
 them with—they have taken away my dagger I  
 must tear them off Wait, wait—I have found the  
 knots

ALLADINE

First take off this bandage which blinds me

PALOMIDES

I cannot I am dazzled I seem to be caught in  
 the midst of innumerable threads of gold . .

ALLADINE

My hands, then, my hands !

PALOMIDES

The cords are of silk Wait, the knots are giving.

## ALLADINE AND

ACT IV.

They have wound the cord round thirty times  
There, there!—Oh how your hands are bleeding!  
They look as though they were dead

ALLADINE

No, no, they live, they live! See!

[*No sooner are her hands freed than she flings them around Palomides' neck and embraces him passionately*

PALOMIDES

Alladine!

ALLADINE

Palomides!

PALOMIDES

Alladine, Alladine!

ALLADINE

I am happy now      I have waited so long! . . .

PALOMIDES

I was afraid to come

ALLADINE

I am happy      I want to see you . . .

PALOMIDES

They have fastened the bandage so tight that it might be  
a helmet of steel      Do not move, I have found  
the gold threads

ALLADINE

Yes, yes, I will move . . .

[*She throws her arms round him, and kisses him again.*

## PALOMIDES

PALOMIDES

Be careful. Do not turn round I am afraid of hurting  
you . . .

ALLADINE

Tear it off! Do not mind There is nothing can hurt  
me now

PALOMIDES

I too want to see you . . .

ALLADINE

Tear it off, tear it off! I am far beyond reach of pain!  
Tear it off! You do not know how gladly  
I would die Where are we ?

PALOMIDES

You will see, you will see We are in the midst  
of innumerable grottos there are great blue  
caverns, with shining pillars, and lofty arches . . .

ALLADINE

Why do you answer when I speak to you ?

PALOMIDES

I care not where we are so we be but together . . .

ALLADINE

Already you love me less . . .

PALOMIDES

What do you mean ?

ALLADINE

Do I need to be told where I am, when it is on your

## ALLADINE AND

ACT IV

heart that I lie? I beseech you, tear off the bandage! It shall not be like one who is blind that I enter your soul. What are you doing, Palomides? You do not laugh when I laugh, or cry when I cry. You do not clap your hands when I clap mine, you do not tremble when I speak and tremble in the depths of my heart. The bandage, the bandage! I want to see! Tear it off, pull it over my hair! (*she tears off the bandage*) Oh!

PALOMIDES

You can see?

ALLADINE

Yes, I see you . . . and only you . . .

PALOMIDES

What is it, Alladine? Why are your kisses already so sorrowful?

ALLADINE

Where are we?

PALOMIDES

Why do you ask that so sadly?

ALLADINE

I am not sad, but I scarcely can open my eyes . . .

PALOMIDES

I feel as though your joy had fallen on my lips as a child might fall on the threshold of its father's house. Do not turn from me I am afraid of your leaving me, afraid lest this all be a dream

ALLADINE

Where are we ?

PALOMIDES

In the midst of caverns I never have seen . . Does it not seem as though more light were coming towards us ?—When I opened my eyes all was dark , now, little by little, all seems to be clear to me I have often heard of the marvellous caverns that lay beneath Ablamore's palace , these must be they No one ever went into them , and only the King had the keys I knew that the sea flooded those that lay deepest , and the light we behold is doubtless thrown up by the sea They thought they were burying us in darkness They came hither with lanterns and torches, and saw only blackness , but the light comes to us who have nothing It grows brighter and brighter It must be the dawn that is piercing the ocean, and sending us, through the green waves, all the purity of its innocent soul .

ALLADINE

How long have we been here ?

PALOMIDES.

I cannot tell I had made no effort until I heard your voice .

ALLADINE

I know not how it all happened I was asleep in the room where you had found me , when I awoke my eyes were bound and my two hands tied to my belt . .

## ALLADINE AND

ACT IV

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PALOMIDES

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ALLADINE

Yes, I see you and only you .

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 room where you had found me , when I awoke  
 my eyes were bound and my two hands tied to  
 my belt ..

## ALLADINE AND

ACT IV

### PALOMIDES

I too was asleep I heard nothing, and before I could open my eyes the bandage was over them I struggled fiercely, in the darkness, but they were stronger than I They must have led me through deep-lying vaults, for I could feel the cold dripping on to my shoulders, I went down and down so long that I could not keep count of the steps They said nothing to you ?

### ALLADINE

Not a word But I could hear that someone was weeping as he walked by my side , and then I fainted .

### PALOMIDES (*kissing her*)

Alladine !

### ALLADINE

How gravely you kiss me

### PALOMIDES

Do not close your eyes when I kiss you I want to look into your heart and see my kisses quivering there, and the dew that steals up from your soul never again shall we know such kisses as these .

### ALLADINE

Always, always !

### PALOMIDES

Not so , for our lips meet now over the bosom of death , and that can happen but once Oh, you are beautiful thus ! It is the first time that I have been near to you, that I have looked into your

eyes It is strange , people pass by each other and think they have seen , yet how does everything change the moment the lips have met There , do as you will I stretch out my arms to admire you as though you no longer were mine , then I bring them together until I again meet your kiss , and I see only joy everlasting We needed this unearthly light ! (He kisses her again ) Ah ! what have you done ? Be careful , we are on the crest of a rock that hangs over the light-giving water Do not move It was time Do not turn round too quickly I was dazzled

**ALLADINE** (*turning and looking at the blue water whence the light is thrown up*)

Oh ! . . .

### PALOMIDES

It seems as though the sky itself were flowing towards us

### ALLADINE

It is full of motionless flowers .

### PALOMIDES

Full of strange and motionless flowers . See , there is one out yonder , larger than all the others , that shoots out its petals beneath them One can almost hear the rhythmic beat of its life . And the water , if water it be , seems bluer , more beautiful , purer than all the waters of earth

### ALLADINE

I am afraid to look any longer . .

## ALLADINE AND

ACT IV

### PALOMIDES

See how the light now shines over all     The light dare  
no longer waver   and in the vestibule of heaven do  
we kiss one another     Look at the jewels in the  
roof   they are drunk with life, they seem to smile on  
us , look at the myriad roses, of deep glowing blue,  
that twine themselves all round the pillars . .

### ALLADINE

Oh ! . . I heard ! . . .

### PALOMIDES

What ?

### ALLADINE

I heard someone striking the rocks . .

### PALOMIDES

No, no , it is only the golden gates of an unknown heaven  
that are flung open wide in our soul, and sing as they  
turn on their hinges !

### ALLADINE

Listen     again, again ! .

PALOMIDES (*with a sudden change of voice*)

Yes , it is out yonder . . beneath the vault that is  
bluest of all . .

### ALLADINE

They are coming to . . .

### PALOMIDES

I hear the iron striking the rock   They walled up  
the door, perhaps, or are unable to open it . .

The axes scrunch on the stone His soul has whispered to him that we were happy

*[A silence, then a stone falls away from the extreme end of the roof, and a ray of daylight breaks into the cavern]*

ALLADINE

Oh ! ..

PALOMIDES

This light is different .

*[They stand there, motionless, anxiously watching stone after stone as it slides slowly away and falls to the ground, beneath a light that can scarcely be borne, a light that streams into the cavern with ever more irresistible abundance, revealing little by little the wretchedness of the grotto that had seemed so marvellous to them, the marvellous lake becomes dull and sinister, the light fades out of the stones in the rocks, and the ardent roses are seen to be nothing but fungus and decaying matter At last a whole side of the rock falls bodily into the grotto The sun streams in, overwhelming all Shouts and cries are heard from without Alladine and Palomides draw back]*

PALOMIDES

Where are we ?

ALLADINE (*embracing him sadly*).

And yet do I love you, Palomides .

PALOMIDES

I love you too, my Alladine

## ALLADINE AND

ACT IV.

ALLADINE

They are coming

PALOMIDES (*looking behind him as they retreat still further*)

Take care

ALLADINE

No, no, we need no longer take care . .

PALOMIDES (*looking at her*)

Alladine ?

ALLADINE

Yes

[*They retreat further and further before the invasion of light or danger, until at length they lose their footing, they fall, and disappear behind the rock that overhangs the subterranean water, now all enwrapped in gloom. There is a moment's silence, then Astolaine and the sisters of Palomides enter the grotto*

ASTOLAIN

Where are they ?

ONE OF PALOMIDES' SISTERS

Palomides !

ASTOLAIN.

Alladine, Alladine !

ANOTHER SISTER

Palomides ! We are here !

A THIRD SISTER

Fear nothing, we are alone !

## PALOMIDES

ASTOLAIN

Come to us, we are here to save you !

A FOURTH SISTER

Ablamore has fled

A FIFTH SISTER

He is no longer in the palace

A SIXTH SISTER

They do not answer

ASTOLAIN

I heard a movement in the water—this way, this way !

*[They rush to the rock that hangs over the subterranean water]*

ONE OF THE SISTERS

There they are !

ANOTHER SISTER

Yes, yes, at the bottom of the black water . They are lying in each other's arms

A THIRD SISTER

They are dead !

A FOURTH SISTER

No, no, they live, they live Look ..

THE OTHER SISTERS

Help ! Help ! Call for help !

ASTOLAIN

They make no effort to save themselves ..

## ALLADINE AND

ACT V

### ACT V

#### SCENE

A corridor. It is so long that the last arches seem to be lost in a kind of inner horizon. Innumerable doors, all of them closed, are seen on both sides of the corridor, the sisters of Palomides stand before one of these over which they seem to keep guard. A little further, on the opposite side, Astolaine stands, speaking to the doctor, in front of a door which is also closed.

ASTOLAIN (to the doctor)

Hitherto nothing had happened, in this palace, where all seemed to have been steeped in slumber since the death of my sisters, then a strange unreasoning restlessness seized hold of my poor father—he began to chafe under this tranquillity that yet would seem to be the least dangerous form of happiness. Some time ago—his reason must have already been shaken—he climbed to the top of the tower, and stretched both his arms out, timidly, towards mountain and sea, and said to me—with a diffident smile, for he saw that I looked incredulous—that he was summoning to us the events that too long had remained concealed in the horizon. Alas, the events have come more quickly, more numerous too, than he had expected, and it has needed a few days only for them to dethrone him and reign in his stead. He was the first of their victims. He fled to the meadows, singing and weeping, the night he had caused little Alladine and ill-fated Palomides to be entombed in the grotto. And since then no

one has seen him I have sent men in search of him all over the country, and even on to the sea They have found not a trace of him But at least I had hoped to save those on whom he had unconsciously brought this suffering, he who always had been the tenderest of men and the best of fathers , but here too I fear I have come too late I know nothing of what took place So far they have said not a word It appears that they thought, when they heard the iron crushing the stone and the light streamed into the cave, that my father regretted the respite he had accorded and that they who approached brought death Or it may be that they lost their footing as they retreated along the rock which hangs over the lake, and fell in by accident But the water there is not deep , and we had no difficulty in saving them At present it is you, and you only, on whom all depends

*[The sisters of Palomides have drawn near to them]*

#### THE DOCTOR

They are suffering both from the same disease, and it is one that I know not of —But I have little hope It may be that the chill of that underground water has seized hold of them , or the water itself perhaps may be poisonous The decomposed body of Alladine's lamb has been found there —I will come again this evening In the meantime, they need silence Life has ebbed very low in their heart Do not enter their rooms, or speak to them , for in their present state the least word may be fatal They must try to forget one another

*[He goes]*

## ALLADINE AND

ACT V

### ONE OF PALOMIDES' SISTERS

I can see that he is going to die

ASTOLAIN

No, no . . . do not weep . . . at his age death does not come so quickly

ANOTHER SISTER

Why was your father so angry with our poor brother ?  
He had no cause

THE THIRD SISTER

I believe your father must have loved Alladine . . .

ASTOLAIN

Do not speak of him thus . . . He thought I was unhappy . . . He imagined he was doing right, and did wrong without knowing it . . . That happens often to us all . . . I remember now . . . One night I was asleep , and wept in my dream . . . We have so little courage when we dream . . . I awoke ; he was standing by my bedside, looking at me . . . And he misunderstood, perhaps

THE FOURTH SISTER (*hurrying towards them*)

I heard Alladine move in her room . . .

ASTOLAIN

Go to the door , listen—it is perhaps only the nurse . . .

THE FIFTH SISTER

No, no , I can hear the nurse's footsteps . . . This noise is different . . .

## PALOMIDES

THE SIXTH SISTER

I believe Palomides has moved too . I seemed to  
hear a voice that was striving to speak

THE VOICE OF ALLADINE (*very feebly, from within the  
room*)

Palomides !

ONE OF THE SISTERS.

She is calling to him ! .

ASTOLAIN

We must take care ! Go, stand in front of the door,  
so that Palomides may not hear

THE VOICE OF ALLADINE

Palomides !

ASTOLAIN

O God, O God, silence that voice ! If Palomides hears it,  
he will die !

THE VOICE OF PALOMIDES (*very feebly, from within  
another room*)

Alladine !

ONE OF THE SISTERS.

He is answering !

ASTOLAIN

Do three of you stay here , the rest of us will go to the  
other door Come, we must hasten—we will  
surround them, try to protect them Lie right  
against the panels—perhaps they will not hear

ONE OF THE SISTERS

I will go in to Alladine

## ALLADINE AND

ACT V.

THE SECOND SISTER

Yes, yes, prevent her from calling again . . .

THE THIRD SISTER

It is she who has caused all this sorrow . . .

ASTOLAINE

You shall not go in, or if you do then will I go to  
Palomides She had the same right to live as the  
rest of us, and she has done nothing more  
But to be unable to stifle these death-dealing words  
as they pass by us! We can do nothing, my  
sisters, my poor sisters, we can do nothing, and the  
hand cannot stay the soul' . . .

THE VOICE OF ALLADINE

Palomides—is that you ?

THE VOICE OF PALOMIDES.

Where are you, Alladine ?

THE VOICE OF ALLADINE

Is it you that I hear moaning, far away from me ?

THE VOICE OF PALOMIDES

Is it you that I have heard calling me?—I cannot see  
you .

THE VOICE OF ALLADINE

Your voice seems to have lost all hope

THE VOICE OF PALOMIDES

Yours seems already to have passed through death. . .

## PALOMIDES

THE VOICE OF ALLADINE

Your voice scarcely reaches my room . . .

THE VOICE OF PALOMIDES

Nor does yours sound to me as it used to sound . . .

THE VOICE OF ALLADINE

I had pity on you ! .

THE VOICE OF PALOMIDES

They have parted us, but I always shall love you . . .

THE VOICE OF ALLADINE

I had pity on you are you suffering still ?

THE VOICE OF PALOMIDES

I suffer no more, but I want to see you . . .

THE VOICE OF ALLADINE

Never again shall we see one another, for the doors are all closed

THE VOICE OF PALOMIDES

There is that in your voice that tells me you love me no longer

THE VOICE OF ALLADINE

Yes, yes, I love you still, but now all is sorrow

THE VOICE OF PALOMIDES

You are turning away . . . I scarcely can hear you . . .

THE VOICE OF ALLADINE

We seem to be hundreds of miles from each other . . .

## ALLADINE AND

ACT V.

### THE VOICE OF PALOMIDES

I have tried to rise, but my soul is too heavy . .

### THE VOICE OF ALLADINE

I have tried, too, but my head fell back . .

### THE VOICE OF PALOMIDES

As I listen I seem to hear your tears fall . .

### THE VOICE OF ALLADINE

No, for a long time I wept, but now these are no longer  
tears

### THE VOICE OF PALOMIDES

You are thinking of something that you will not tell  
me

### THE VOICE OF ALLADINE

They were not jewels

### THE VOICE OF PALOMIDES.

And the flowers were not real

### ONE OF PALOMIDES' SISTERS

They are delirious . .

### ASTOLAIN

No, no, they are well aware of what they are saying . .

### THE VOICE OF ALLADINE

It was the light that had no pity

## PALOMIDES

THE VOICE OF PALOMIDES

Whither go you, Alladine ? You seem to be further and  
further away from me

THE VOICE OF ALLADINE

I no longer regret the rays of the sun

THE VOICE OF PALOMIDES

Yes, yes, we shall again behold the trees and the  
flowers !

THE VOICE OF ALLADINE

I have lost the desire to live

*[A silence, then more and more feebly]*

THE VOICE OF PALOMIDES

Alladine !

THE VOICE OF ALLADINE.

Palomides !

THE VOICE OF PALOMIDES

Alla—dine

*[A silence Astolaine and the sisters of Palomides  
are listening in intense anguish Then the nurse  
throws open the door of Palomides' room from  
within, appears on the threshold, and beckons  
to them, they all follow her into the room and  
close the door Once more there is silence Then  
the door of Alladine's room opens, the other  
nurse comes out and looks about her in the  
corridor, seeing no one she goes back into the  
room, leaving the door wide open]*



# **INTERIOR**

**TRANSLATED BY WILLIAM ARCHER**

## CHARACTERS

### IN THE GARDEN—

THE OLD MAN.

THE STRANGER.

MARTHA }  
MARY } *Granddaughters of the Old Man.*

A PEASANT.

THE CROWD.

### IN THE HOUSE—

THE FATHER

THE MOTHER

THE TWO DAUGHTERS

THE CHILD

} *Silent personages*

## INTERIOR

An old garden planted with willows At the back, a house, with three of the ground-floor windows lighted up Through them a family is pretty distinctly visible, gathered for the evening round the lamp The Father is seated at the chimney-corner The Mother, resting one elbow on the table, is gazing into vacancy Two young girls, dressed in white, sit at their embroidery, dreaming and smiling in the tranquillity of the room A child is asleep, his head resting on his mother's left arm When one of them rises, walks, or makes a gesture, the movements appear grave, slow, apart, and as though spiritualised by the distance, the light, and the transparent film of the window panes

*The OLD MAN and the STRANGER enter the garden  
cautiously*

### THE OLD MAN

Here we are in the part of the garden that lies behind the house They never come here The doors are on the other side They are closed and the shutters shut But there are no shutters on this side of the house, and I saw the light Yes, they are still sitting up in the lamplight It is well that they have not heard us, the mother or the girls would perhaps have come out, and then what should we have done ?

## INTERIOR

### THE STRANGER

What are we going to do ?

### THE OLD MAN

I want first to see if they are all in the room Yes, I see  
the father seated at the chimney corner He is doing  
nothing, his hands resting on his knees The mother  
is leaning her elbow on the table .

### THE STRANGER.

She is looking at us

### THE OLD MAN

No, she is looking at nothing , her eyes are fixed She  
cannot see us , we are in the shadow of the great  
trees But do not go any nearer There, too,  
are the dead girl's two sisters , they are embroidering  
slowly And the little child has fallen asleep It is  
nine on the clock in the corner They divine  
no evil, and they do not speak

### THE STRANGER

If we were to attract the father's attention, and make  
some sign to him ? He has turned his head this  
way Shall I knock at one of the windows ? One  
of them will have to hear of it before the others . .

### THE OLD MAN

I do not know which to choose We must be very  
careful The father is old and ailing—the mother

## INTERIOR

too—and the sisters are too young      And they all loved her as they will never love again I have never seen a happier household      No, no ! do not go up to the window , that would be the worst thing we could do It is better that we should tell them of it as simply as we can, as though it were a commonplace occurrence , and we must not appear too sad, else they will feel that their sorrow must exceed ours, and they will not know what to do Let us go round to the other side of the garden We will knock at the door, and go in as if nothing had happened I will go in first they will not be surprised to see me , I sometimes look in of an evening, to bring them some flowers or fruit, and to pass an hour or two with them

## THE STRANGER

Why do you want me to go with you ? Go alone , I will wait until you call me They have never seen me— I am only a passer-by, a stranger

## THE OLD MAN

It is better that I should not be alone A misfortune announced by a single voice seems more definite and crushing I thought of that as I came along If I go in alone, I shall have to speak at the very first moment , they will know all in a few words , I shall have nothing more to say , and I dread the silence which follows the last words that tell of a misfortune It is then that the heart is torn If we enter together, I shall go roundabout to work , I shall tell them, for example “ They found

## INTERIOR

her thus, or thus              She was floating on the stream, and her hands were clasped        "

### THE STRANGER

Her hands were not clasped, her arms were floating at her sides

### THE OLD MAN

You see, in spite of ourselves we begin to talk—and the misfortune is shrouded in its details Otherwise, if I go in alone, I know them well enough to be sure that the very first words would produce a terrible effect, and God knows what would happen But if we speak to them in turns, they will listen to us, and will forget to look the evil tidings in the face Do not forget that the mother will be there, and that her life hangs by a thread It is well that the first wave of sorrow should waste its strength in unnecessary words It is wisest to let people gather round the unfortunate and talk as they will Even the most indifferent carry off, without knowing it, some portion of the sorrow It is dispersed without effort and without noise, like air or light

### THE STRANGER

Your clothes are soaked and are dripping on the flagstones

### THE OLD MAN

It is only the skirt of my mantle that has trailed a little in the water You seem to be cold Your coat is all muddy        I did not notice it on the way, it was so dark

## INTERIOR

### THE STRANGER

I went into the water up to my waist

### THE OLD MAN

Had you found her long when I came up ?

### THE STRANGER

Only a few moments I was going towards the village ,  
it was already late, and the dusk was falling on the  
river bank I was walking along with my eyes fixed  
on the river, because it was lighter than the road,  
when I saw something strange close by a tuft of  
reeds I drew nearer, and I saw her hair,  
which had floated up almost into a circle round  
her head, and was swaying hither and thither with  
the current

[*In the room, the two young girls turn their heads  
towards the window*

### THE OLD MAN

Did you see her two sisters' hair trembling on their  
shoulders ?

### THE STRANGER

They turned their heads in our direction—they simply  
turned their heads Perhaps I was speaking too  
loudly (*The two girls resume their former position*)  
They have turned away again already I went  
into the water up to my waist, and then I managed  
to grasp her hand and easily drew her to the bank  
She was as beautiful as her sisters

## INTERIOR

### THE OLD MAN

I think she was more beautiful                  I do not know  
why I have lost all my courage

### THE STRANGER

What courage do you mean ? We did all that man could  
do She had been dead for more than a hour

### THE OLD MAN

She was living this morning ! I met her coming out of  
the church She told me that she was going away ,  
she was going to see her grandmother on the other  
side of the river in which you found her She did  
not know when I should see her again She  
seemed to be on the point of asking me something ,  
then I suppose she did not dare , and she left me  
abruptly But now that I think of it—and I noticed  
nothing at the time !—she smiled as people smile who  
want to be silent , or who fear that they will not be  
understood Even hope seemed like a pain to  
her , her eyes were veiled , and she scarcely looked  
at me

### THE STRANGER

Some peasants told me that they saw her wandering  
all the afternoon upon the bank They thought  
she was looking for flowers . It is possible  
that her death

### THE OLD MAN

No one can tell                  What can anyone know ? She  
was perhaps one of those who shrink from speech ,  
and everyone bears in his breast more than one  
reason for ceasing to live You cannot see into

## INTERIOR

the soul as you see into that room They are all like that—they say nothing but trivial things, and no one dreams that there is aught amiss You live for months by the side of one who is no longer of this world, and whose soul cannot stoop to it, you answer her unthinkingly, and you see what happens They look like lifeless puppets, and all the time so many things are passing in their souls They do not themselves know what they are She might have lived as the others live She might have said to the day of her death “Sir, or Madam, it will rain this morning,” or, “We are going to lunch, we shall be thirteen at table,” or “The fruit is not yet ripe” They speak smilingly of the flowers that have fallen, and they weep in the darkness An angel from heaven would not see what ought to be seen, and men understand nothing until after all is over

Yesterday evening she was there, sitting in the lamplight, like her sisters, and you would not see them now as they ought to be seen if this had not happened I seem to see her for the first time Something new must come into our ordinary life before we can understand it They are at your side day and night, and you do not really see them until the moment when they depart for ever And yet, what a strange little soul she must have had—what a poor little, artless, unfathomable soul she must have had—to have said what she must have said, and done what she must have done!

## THE STRANGER

See, they are smiling in the silence of the room

## INTERIOR

THE OLD MAN

They are not at all anxious—they did not expect her this evening

THE STRANGER

They sit motionless and smiling But see, the father puts his fingers to his lips

THE OLD MAN

He points to the child asleep on its mother's breast . . .

THE STRANGER

She dares not raise her head for fear of disturbing it . . .

THE OLD MAN

They are not sewing any more There is a dead silence

THE STRANGER

They have let fall their skein of white silk . . .

THE OLD MAN

They are looking at the child

THE STRANGER

They do not know that others are looking at them . . .

THE OLD MAN.

We, too, are watched

THE STRANGER.

They have raised their eyes

THE OLD MAN

And yet they can see nothing

## INTERIOR

### THE STRANGER

They seem to be happy, and yet there is something—I cannot tell what

### THE OLD MAN

They think themselves beyond the reach of danger They have closed the doors, and the windows are barred with iron They have strengthened the walls of the old house , they have shot the bolts of the three oaken doors They have foreseen everything that can be foreseen

### THE STRANGER

Sooner or later we must tell them Someone might come and blurt it out abruptly There was a crowd of peasants in the meadow where we left the dead girl—if one of them were to come and knock at the door

### THE OLD MAN

Martha and Mary are watching the little body The peasants were going to make a litter of branches , and I told my eldest granddaughter to hurry on and let us know the moment they made a start Let us wait till she comes , she will go with me I wish we had not been able to watch them in this way I thought there was nothing to do but to knock at the door, to enter quite simply, and to tell all in a few phrases But I have watched them too long, living in the lamplight

*Enter MARY*

MARY

They are coming, grandfather

## INTERIOR

THE OLD MAN

Is that you ? Where are they ?

MARY

They are at the foot of the last slope

THE OLD MAN.

They are coming silently

MARY

I told them to pray in a low voice Martha is with them

THE OLD MAN

Are there many of them ?

MARY

The whole village is around the bier They had brought  
lanterns , I bade them put them out

THE OLD MAN

What way are they coming ?

MARY

They are coming by the little paths They are moving  
slowly

THE OLD MAN

It is time .

MARY

Have you told them, grandfather ?

THE OLD MAN

You can see that we have told them nothing There  
they are, still sitting in the lamplight Look, my  
child, look : you will see what life is

## INTERIOR

MARY

Oh ! how peaceful they seem ! I feel as though I were  
seeing them in a dream

THE STRANGER

Look there—I saw the two sisters give a start

THE OLD MAN

They are rising

THE STRANGER

I believe they are coming to the windows

*[At this moment one of the two sisters comes up to  
the first window, the other to the third, and  
resting their hands against the panes they stand  
gazing into the darkness]*

THE OLD MAN

No one comes to the middle window

MARY

They are looking out , they are listening . . .

THE OLD MAN

The elder is smiling at what she does not see

THE STRANGER

The eyes of the second are full of fear

THE OLD MAN

Take care who knows how far the soul may extend  
around the body

*[A long silence Mary nestles close to the old man's  
breast and kisses him]*

## INTERIOR

MARY

Grandfather !

THE OLD MAN

Do not weep, my child , our turn will come. [A pause.

THE STRANGER

They are looking long

THE OLD MAN

Poor things, they would see nothing though they looked  
for a hundred thousand years—the night is too dark  
They are looking this way , and it is from the other  
side that misfortune is coming

THE STRANGER

It is well that they are looking this way Something, I  
do not know what, is approaching by way of the  
meadows

MARY

I think it is the crowd , they are too far off for us to see  
clearly

THE STRANGER

They are following the windings of the path—there they  
come in sight again on that moonlit slope

MARY

Oh ! how many they seem to be Even when I left,  
people were coming up from the outskirts of the  
town They are taking a very roundabout  
way

THE OLD MAN

They will arrive at last, none the less I see them, too—

## INTERIOR

they are crossing the meadows—they look so small  
that one can scarcely distinguish them among the  
herbage You might think them children playing  
in the moonlight, if the girls saw them they would  
not understand Turn their backs to it as they may,  
misfortune is approaching step by step, and has  
been looming larger for more than two hours past  
They cannot bid it stay, and those who are bringing  
it are powerless to stop it It has mastered them,  
too, and they must needs serve it It knows its  
goal, and it takes its course It is unwearying, and  
it has but one idea They have to lend it their  
strength They are sad, but they draw nearer  
Their hearts are full of pity, but they must  
advance

MARY

The elder has ceased to smile, grandfather.

THE STRANGER

They are leaving the windows

MARY

They are kissing their mother

THE STRANGER

The elder is stroking the child's curls without wakening  
it

MARY

Ah! the father wants them to kiss him, too .

THE STRANGER

Now there is silence

## INTERIOR

MARY

They have returned to their mother's side

THE STRANGER

And the father keeps his eyes fixed on the great pendulum  
of the clock

MARY

They seem to be praying without knowing what they  
do

THE STRANGER

They seem to be listening to their own souls

[*A pause*

MARY

Grandfather, do not tell them this evening !

THE OLD MAN

You see, you are losing courage, too I knew you ought  
not to look at them I am nearly eighty-three years  
old, and this is the first time that the reality of life  
has come home to me I do not know why all they  
do appears to me so strange and solemn There  
they sit awaiting the night, simply, under their lamp,  
as we should under our own , and yet I seem to see  
them from the altitude of another world, because I  
know a little fact which as yet they do not know

Is it so, my children ? Tell me, why are you,  
too, pale ? Perhaps there is something else that we  
cannot put in words, and that makes us weep ? I  
did not know that there was anything so sad in life,  
or that it could strike such terror to those who look  
on at it And even if nothing had happened, it  
would frighten me to see them sit there so peacefully

## INTERIOR

They have too much confidence in this world. There they sit, separated from the enemy by only a few poor panes of glass. They think that nothing will happen because they have closed their doors, and they do not know that it is in the soul that things always happen, and that the world does not end at their house-door. They are so secure of their little life, and do not dream that so many others know more of it than they, and that I, poor old man, at two steps from their door, hold all their little happiness, like a wounded bird, in the hollow of my old hands, and dare not open them.

MARY

Have pity on them, grandfather .

THE OLD MAN

We have pity on them, my child, but no one has pity on us

MARY

Tell them to-morrow, grandfather, tell them when it is light, then they will not be so sad

THE OLD MAN

Perhaps you are right, my child It would be better to leave all this in the night And the daylight is sweet to sorrow But what would they say to us to-morrow? Misfortune makes people jealous, those upon whom it has fallen want to know of it before strangers—they do not like to leave it in unknown hands We should seem to have robbed them of something

## INTERIOR

THE STRANGER

Besides, it is too late now, already I can hear the murmur of prayers

MARY

They are here—they are passing behind the hedges

*Enter MARTHA*

MARTHA

Here I am I have guided them hither—I told them to wait in the road (*Cries of children are heard*) Ah ! the children are still crying I forbade them to come, but they want to see, too, and the mothers would not obey me I will go and tell them—no, they have stopped crying Is everything ready ? I have brought the little ring that was found upon her I have some fruit, too, for the child I laid her to rest myself upon the bier She looks as though she were sleeping I had a great deal of trouble with her hair—I could not arrange it properly I made them gather marguerites—it is a pity there were no other flowers What are you doing here ? Why are you not with them ? (*She looks in at the windows*) They are not weeping ! They—you have not told them !

THE OLD MAN

Martha, Martha, there is too much life in your soul , you cannot understand

MARTHA

Why should I not understand ? (*After a silence, and in*

## INTERIOR

*a tone of grave reproach)* You ought not to have done that, grandfather

THE OLD MAN

Martha, you do not know

MARTHA.

I will go and tell them

THE OLD MAN

Remain here, my child, and look for a moment.

MARTHA

Oh, how I pity them ! They must wait no longer . . .

THE OLD MAN

Why not ?

MARTHA

I do not know, but it is not possible !

THE OLD MAN

Come here, my child

MARTHA

How patient they are !

THE OLD MAN.

Come here, my child . . .

MARTHA (*turning*)

Where are you, grandfather ? I am so unhappy, I cannot see you any more I do not myself know now what to do . . .

## INTERIOR

### THE OLD MAN

Do not look any more, until they know all . . . .

### MARTHA

I want to go with you

### THE OLD MAN

No, Martha, stay here Sit beside your sister on this old stone bench against the wall of the house, and do not look You are too young, you would never be able to forget it You cannot know what a face looks like at the moment when Death is passing into its eyes Perhaps they will cry out, too Do not turn round Perhaps there will be no sound at all Above all things, if there is no sound, be sure you do not turn and look One can never foresee the course that sorrow will take A few little sobs wrung from the depths, and generally that is all I do not know myself what I shall do when I hear them—they do not belong to this life Kiss me, my child, before I go

*[The murmur of prayers has gradually drawn nearer A portion of the crowd forces its way into the garden There is a sound of deadened footfalls and of whispering]*

### THE STRANGER (*to the crowd*)

Stop here—do not go near the window Where is she ?

### A PEASANT

Who ?

### THE STRANGER

The others—the bearers

## INTERIOR

### A PEASANT

They are coming by the avenue that leads up to the door

[*The Old Man goes out. Martha and Mary have seated themselves on the bench, their backs to the windows. Low murmurings are heard among the crowd.*

### THE STRANGER

Hush! Do not speak

[*In the room the taller of the two sisters rises, goes to the door, and shoots the bolts.*

### MARTHA

She is opening the door?

### THE STRANGER

On the contrary, she is fastening it

[*A pause*

### MARTHA

Grandfather has not come in?

### THE STRANGER

No She takes her seat again at her mother's side The others do not move, and the child is still sleeping

[*A pause*

### MARTHA

My little sister, give me your hands

### MARY

Martha!

[*They embrace and kiss each other*

### THE STRANGER

He must have knocked—they have all raised their heads at the same time—they are looking at each other

## INTERIOR

MARTHA

Oh! oh! my poor little sister! I can scarcely help crying out, too

[*She smothers her sobs on her sister's shoulder*

THE STRANGER

He must have knocked again The father is looking at the clock He rises

MARTHA

Sister, sister, I must go in too—they cannot be left alone

MARY

Martha, Martha! [*She holds her back*

THE STRANGER

The father is at the door—he is drawing the bolts—he is opening it cautiously

MARTHA

Oh'—you do not see the

THE STRANGER.

What?

MARTHA

The bearers .

THE STRANGER

He has only opened it a very little I see nothing but a corner of the lawn and the fountain He keeps his hand on the door—He takes a step back—he seems to be saying, “Ah, it is you!” He raises his arms.

## INTERIOR

He carefully closes the door again Your grandfather has entered the room

*[The crowd has come up to the window Martha and Mary half rise from their seat, then rise altogether and follow the rest towards the windows, pressing close to each other The Old Man is seen advancing into the room The two Sisters rise, the Mother also rises, and carefully settles the Child in the armchair which she has left, so that from the outside the little one can be seen sleeping, his head a little bent forward, in the middle of the room The Mother advances to meet the Old Man, and holds out her hand to him, but draws it back again before he has had time to take it One of the girls wants to take off the visitor's mantle, and the other pushes forward an armchair for him But the Old Man makes a little gesture of refusal The Father smiles with an air of astonishment The Old Man looks towards the windows]*

### THE STRANGER

He dares not tell them He is looking towards us

*[Murmurs in the crowd]*

### THE STRANGER

Hush !

*[The Old Man, seeing faces at the windows, quickly averts his eyes As one of the girls is still offering him the armchair, he at last sits down and passes his right hand several times over his forehead]*

## INTERIOR

### THE STRANGER

He is sitting down

[*The others who are in the room also sit down, while the Father seems to be speaking volubly At last the Old Man opens his mouth, and the sound of his voice seems to arouse their attention But the Father interrupts him The Old Man begins to speak again, and little by little the others grow tense with apprehension All of a sudden the Mother starts and rises*

### MARTHA

Oh ! the mother begins to understand !

[*She turns away and hides her face in her hands Renewed murmurs among the crowd They elbow each other Children cry to be lifted up, so that they may see too Most of the mothers do as they wish*

### THE STRANGER

Hush ! he has not told them yet

[*The Mother is seen to be questioning the Old Man with anxiety He says a few more words , then, suddenly, all the others rise, too, and seem to question him Then he slowly makes an affirmative movement of his head*

### THE STRANGER.

He has told them—he has told them all at once !

### VOICES IN THE CROWD

He has told them ! he has told them !

## INTERIOR

### THE STRANGER

I can hear nothing

[*The Old Man also rises, and, without turning, makes a gesture indicating the door, which is behind him. The Mother, the Father, and the two Daughters rush to this door, which the Father has difficulty in opening. The Old Man tries to prevent the Mother from going out.*

### VOICES IN THE CROWD

They are going out! they are going out!

[*Confusion among the crowd in the garden. All hurry to the other side of the house and disappear, except the Stranger, who remains at the windows. In the room, the folding door is at last thrown wide open, all go out at the same time. Beyond can be seen the starry sky, the lawn and the fountain in the moonlight, while, left alone in the middle of the room, the Child continues to sleep peacefully in the armchair. A pause.*

### THE STRANGER

The child has not awokened!

[*He also goes out.*



# **THE DEATH OF TINTAGILES**

**TRANSLATED BY ALFRED SUTRO**

## CHARACTERS

TINTAGILES.

YGRAINE }  
BELLANGEPE } *Sisters of Tintagiles.*

AGLOVALE.

THREE SERVANTS *of the Queen.*

## ACT I

### SCENE

On the top of a hill overlooking the castle

*Enter YGRAINE, holding TINTAGILES by the hand*

YGRAINE

Your first night will be sad, Tintagiles The roar of the sea is already about us , and the trees are moaning It is late The moon is sinking behind the poplars that stifle the palace We are alone, perhaps , but here, one has ever to be on one's guard They seem to watch lest the smallest happiness come near I said to myself one day, right down in the depths of my soul—and God himself could scarcely hear,—I said to myself one day that I was feeling almost happy There needed nothing more , and very soon after our old father died, and our two brothers disappeared, and not a living creature can tell us where they are I am here all alone, with my poor sister and you, my little Tintagiles , and I have no confidence in the future Come to me , let me take you on my knees First kiss me , and put your little arms—there—right round my neck perhaps they will not be able to unfasten them Do you remember the time when it was I who carried you in the evening, when the hour had come , and how frightened you

## THE DEATH OF

ACT I

were at the shadows of my lamp in the corridors,  
those long corridors with not a single window? I  
felt my soul tremble or my lips when I saw you  
again, suddenly, this morning I thought you  
were so far away and in safety Who made you  
come here?

TINTAGILES

I do not know, little sister

YGRAINE.

Do you remember what they said?

TINTAGILES

They said I must go away

YGRAINE.

But why had you to go away?

TINTAGILES

Because the Queen wished it

YGRAINE

Did they not say why she wished it?—I am sure they  
must have said many things

TINTAGILES

Little sister, I did not hear

YGRAINE

When they spoke among themselves, what was it they said?

TINTAGILES

Little sister, they dropped their voices when they spoke

YGRAINE

All the time ?

TINTAGILES

All the time, sister Ygraine, except when they looked  
at me

YGRAINE

Did they say nothing about the Queen ?

TINTAGILES

They said, sister Ygraine, that no one ever saw her

YGRAINE

And the people who were with you on the ship, did they  
say nothing ?

TINTAGILES

They gave all their time to the wind and the sails, sister  
Ygraine

YGRAINE

Ah !      That does not surprise me, my child . . .

TINTAGILES

They left me all alone, little sister

YGRAINE

Listen to me, Tintagiles ; I will tell you what I know. . .

TINTAGILES

What do you know, sister Ygraine ?

# THE DEATH OF

ACT I

## YGRAINE

Very little, my child      My sister and I have gone on living here ever since we were born, not daring to understand the things that happened      I have lived a long time in this island, and I might as well have been blind, yet it all seemed natural to me      A bird that flew, a leaf that trembled, a rose that opened      these were events to me      Such silence has always reigned here that a ripe fruit falling in the park would draw faces to the window      And no one seemed to have any suspicion      but one night I learned that there must be something besides      I wished to escape and I could not      Have you understood what I am telling you?

## TINTAGILES

Yes, yes, little sister, I can understand anything .

## YGRAINE

Then let us not talk any more of these things      one does not know      Do you see, behind the dead trees which poison the horizon, do you see the castle, there, right down in the valley?

## TINTAGILES

I see something very black—is that the castle, sister Ygraine?

## YGRAINE

Yes, it is very black      It lies far down amid a mass of gloomy shadows      It is there that we have to live      They might have built it on the top of the great mountains that surround it      The mountains are

## TINTAGILES

blue in the day-time     One could have breathed  
 One could have looked down on the sea and on the  
 plains beyond the cliffs     But they preferred to  
 build it deep down in the valley , too low even for  
 the air to come     It is falling in ruins, and no one  
 troubles     The walls are crumbling it might be  
 fading away in the gloom     There is only one  
 tower which time does not touch     It is enormous  
 and its shadow is always on the house

## TINTAGILES

They are lighting something, sister Ygraine     See, see,  
 the great red windows !

## YGRAINE

They are the windows of the tower, Tintagiles , they are  
 the only ones in which you will ever see light , it is  
 there that the Queen has her throne.

## TINTAGILES

Shall I not see the Queen ?

## YGRAINE

No one can see her

## TINTAGILES

Why can no one see her ?

## YGRAINE

Come closer, Tintagiles     Not even a bird or a blade  
 of grass must hear us

## TINTAGILES

There is no grass, little sister     (*a moment's silence*).  
 What does the Queen do ?

## THE DEATH OF

ACT I

### YGRAINE

That no one knows, my child She is never seen  
She lives there, all alone in the tower, and those  
who wait on her do not go out by daylight  
She is very old, she is the mother of our mother,  
and she wishes to reign alone She is suspicious  
and jealous, and they say she is mad She is  
afraid lest some one should raise himself to her place,  
and it is probably because of this fear of hers that  
you have been brought hither Her orders are  
carried out but no one knows how She never  
leaves the tower, and all the gates are closed night  
and day I have never seen her, but it seems  
others have, long ago, when she was young .

### TINTAGILES

Is she very ugly, sister Ygraine ?

### YGRAINE

They say she is not beautiful, and that her form is strange  
But those who have seen her dare not speak  
of her And who knows whether they have  
seen her ? She has a power which we do not  
understand, and we live here with a terrible weight  
on our soul You must not be unduly frightened,  
or have bad dreams, we will watch over you, little  
Tintagiles, and no harm can come to you, but do not  
stray far from me, or your sister Bellangère, or our  
old master Aglovale

### TINTAGILES

Aglovale, too, sister Ygraine ?

YGRAINE

Aglovale too . . . he loves us . . .

TINTAGILES.

He is so old, little sister !

YGRAINE

He is old, but very wise      He is the only friend we  
 have left, and he knows many things      It is  
 strange, she made you come here, and no one was  
 told of it      I do not know what is in my heart  
 I was sorrowful and glad to know that you  
 were far away, beyond the sea      And now  
 I was taken by surprise      I went out this morn-  
 ing to see whether the sun was rising over the  
 mountains, and I saw you on the threshold . . . I  
 knew you at once

TINTAGILES

No, no, little sister, it was I who laughed first . . .

YGRAINE

I could not laugh      just then      You will under-  
 stand.      It is time, Tintagiles, and the wind is  
 becoming black on the sea      Kiss me, before  
 getting up, kiss me, harder, again, again      You  
 do not know how one loves      Give me your little  
 hand      I will keep it in mine, and we will go  
 back to the old sick castle      [They go out

# THE DEATH OF

ACT II

ACT II

SCENE

A room in the castle, in which Aglovale and Ygraine are seated

*Enter BELLANGÈRE*

BELLANGÈRE

Where is Tintagiles?

YGRAINE

He is here, do not speak too loud He is asleep in the other room He was a little pale, he did not seem well The journey had tired him—he was a long time on the sea Or perhaps it is the atmosphere of the castle which has alarmed his little soul He was crying, and did not know why he cried I nursed him on my knees, come, look at him He is asleep in our bed He sleeps very gravely, with one hand on his brow, like a little sorrowful king

BELLANGÈRE (*suddenly bursting into tears*)

Sister! Sister! my poor sister!

YGRAINE

Why are you crying?

BELLANGÈRE

I dare not tell what I know and I am not sure that I know anything but yet I have heard—that which one could not hear

YGRAINE

What have you heard ?

BELLANGÈRE

I was passing close to the corridors of the tower . . .

YGRAINE.

Ah ! . . .

BELLANGÈRE

One of the doors was ajar I pushed it very gently . . .

I went in

YGRAINE

Where ?

BELLANGÈRE

I had never seen There were other corridors lighted  
 with lamps, and then low galleries, which seemed  
 to have no end I knew it was forbidden to go  
 farther I was afraid and was about to turn back,  
 but there was a sound of voices though one  
 could scarcely hear

YGRAINE

It must have been the servants of the Queen , they live at  
 the foot of the tower

BELLANGÈRE

I do not know quite what it was There must have  
 been more than one door between , and the voices  
 came to me like the voice of some one who is being  
 strangled I went as near as I could I am  
 not sure of anything but I believe they were speak-  
 ing of a child who had arrived to-day, and of a crown  
 of gold . They seemed to be laughing . . .

# THE DEATH OF

ACT II

YGRAINE

They were laughing ?

BELLANGÈRE

Yes, I think they were laughing unless it was that they were crying, or that it was something I did not understand, for one heard badly, and their voices were low There seemed to be a great many of them moving about in the vault They were speaking of the child that the Queen wished to see They will probably come here this evening

YGRAINE

What ? this evening ?

BELLANGÈRE

Yes yes I think so yes . . .

YGRAINE

Did they not mention any name ?

BELLANGÈRE

They spoke of a child—a little, little child .

YGRAINE

There is no other child here . . .

BELLANGÈRE

Just then they raised their voices a little, for one of them had doubted whether the day was come

YGRAINE

I know what that means, and it will not be the first time that they have left the tower I knew only

## TINTAGILES

too well why she made him come      but I could  
 not think she would show such haste as this !  
 We shall see      there are three of us, and we  
 have time

BELLANGÈRE

What do you mean to do ?

YGRAINE

I do not know yet what I shall do, but I shall surprise  
 her      do you know what that means, you who  
 only can tremble ?      I will tell you

BELLANGÈRE

What ?

YGRAINE

She shall not take him without a struggle . . .

BELLANGÈRE

We are alone, sister Ygraine

YGRAINE

Ah ! it is true we are alone !      There is only one  
 thing to be done, and it never fails us !      Let us  
 wait on our knees as we did before      Perhaps  
 she will have pity !      She allows herself to be  
 moved by tears      We must grant her everything  
 she asks , she will smile perhaps , and it is her habit  
 to spare all who kneel      All these years she  
 has been there in her enormous tower, devouring  
 those we love, and not a single one has dared strike  
 her in the face      She lies on our soul like the  
 stone of a tomb, and no one dares stretch out his

## THE DEATH OF

ACT II

arm . In the times when there were men here,  
they too were afraid, and fell upon their faces  
To-day it is the woman's turn we shall see  
It is time that some one should dare to rise  
No one knows on what her power rests, and I will  
no longer live in the shadow of her tower Go  
away, if you two can only tremble like this-- go away  
both of you, and leave me still more alone I  
will wait for her

BELLANGÈRE

Sister, I do not know what has to be done, but I will  
wait with you

AGLOVALE

I too will wait, my daughter My soul has long been  
ill at ease You will try we have tried  
more than once

YGRAINE

You have tried you also ?

AGLOVALE

They have all tried But at the last moment their  
strength has failed them You too, you shall  
see If she were to command me to go up to  
her this very evening, I would put my two hands  
together and say nothing , and my weary feet would  
climb the staircase, without lingering and without  
hastening, though I know full well that none come  
down again with eyes unclosed There is no  
courage left in me against her our hands are  
helpless, and can touch no one Other hands

## TINTAGILES

than these are wanted, and all is useless      But  
you are hopeful, and I will assist you      Close  
the doors, my child      Awaken Tintagiles, bare  
your little arms and enfold him within them, and  
take him on your knees      we have no other  
defence .

## ACT III

## SCENE

The same Room

*YGRAINE and AGLOVALE.*

YGRAINE

I have been to look at the doors      There are three of  
them      We will watch the large one      The two  
" others are low and heavy      They are never opened  
The keys were lost long ago, and the iron bars are  
sunk into the walls      Help me close this door, it is  
heavier than the gate of a city      It is massive,  
the lightning itself could not pierce through it  
you prepared for all that may happen ?

AGLOVALE (*seating himself on the threshold*)

I will go seat myself on the steps, my sword upon my  
knees      I do not think this is the first time that  
I have waited and watched here, my child, and  
there are moments when one does not understand all

## THE DEATH OF

ACT III

that one remembers      I have done all this before,  
 I do not know when      but I have never dared  
 draw my sword      Now, it lies there before me,  
 though my arms no longer have strength, but I  
 intend to try      It is perhaps time that men  
 should defend themselves, even though they do not  
 understand

[*Bellangère carrying Tintagiles in her arms, comes out of the adjoining room*

BELLANGÈRE

He was awake

YGRAINE

He is pale      what ails him ?

BELLANGÈRE

I do not know      he was very silent      He was  
 crying

YGRAINE

Tintagiles

BELLANGÈRE

He is looking away from you

YGRAINE

He does not seem to know me      Tintagiles, where  
 are you ?—It is your sister who speaks to you .  
 What are you looking at so fixedly ?—Turn round  
 come, I will play with you .

TINTAGILES

No      no

YGRAINE

You do not want to play ?

## TINTAGILES

TINTAGILES

I cannot stand, sister YGRAINE

YGRAINE

You cannot stand ? Come, come, what is the matter  
with you ?—Are you suffering any pain ?

TINTAGILES

Yes .

YGRAINE

Tell me where it is, Tintagiles, and I will cure you. . .

TINTAGILES

I cannot tell, sister Ygraine everywhere

YGRAINE

Come to me, Tintagiles You know that my arms  
are softer, and I will put them around you, and you  
will feel better at once Give him to me,  
Bellangère He shall sit on my knee, and the  
pain will go There, you see ? Your big  
sisters are here They are close to you we  
will defend you, and no evil can come near

TINTAGILES

It has come, sister Ygraine Why is there no light,  
sister Ygraine ?

YGRAINE

There is a light, my child Do you not see the lamp  
that hangs from the rafters ?

TINTAGILES

Yes, yes It is not large Are there no others ?

# THE DEATH OF

ACT III.

YGRAINE

Why should there be others ? We can see what we have  
to see

TINTAGILES

Ah ! .

YGRAINE

Oh ! your eyes are deep

TINTAGILES

So are yours, sister Ygraine . .

YGRAINE

I did not notice it this morning . I have just seen in  
your eyes We do not quite know what the  
soul thinks it sees

TINTAGILES

I have not seen the soul, sister Ygraine But why is  
Aglovale on the threshold ?

YGRAINE

He is resting a little He wanted to kiss you before  
going to bed he was waiting for you to  
wake

TINTAGILES.

What has he on his knees ?

YGRAINE

On his knees ? I see nothing on his knees . .

TINTAGILES.

Yes, yes, there is something . .

## AGLOVALE

It is nothing, my child I was looking at my old sword, and I scarcely recognise it It has served me many years, but for a long time past I have lost confidence in it, and I think it is going to break . Here, just by the hilt, there is a little stain I had noticed that the steel was growing paler, and I asked myself I do not remember what I asked myself My soul is very heavy to-day What is one to do ? Men must needs live and await the unforeseen And after that they must still act as if they hoped / There are sad evenings when our useless lives taste bitter in our mouths, and we would like to close our eyes It is late, and I am tired

## TINTAGILES

He has wounds, sister Ygraine

## YGRAINE

Where ?

## TINTAGILES

On his forehead and on his hands

## AGLOVALE

Those are very old wounds, from which I suffer no longer, my child The light must be falling on them this evening You had not noticed them before ?

## TINTAGILES

He looks sad, sister Ygraine

## YGRAINE

No, no, he is not sad, but very weary . .

## THE DEATH OF

ACT III.

TINTAGILES

You too are sad, sister Ygraine

YGRAINE

Why no, why no, look at me, I am smiling . .

TINTAGILES

And my other sister too. .

YGRAINE.

Oh no, she too is smiling

TINTAGILES

No, that is not a smile      I know . .

YGRAINE

Come, kiss me, and think of something else

[*She kisses him*

TINTAGILES

Of what shall I think, sister Ygraine ?—Why do you hurt  
me when you kiss me ?

YGRAINE

Did I hurt you ?

TINTAGILES

Yes      I do not know why I hear your heart beat,  
sister Ygraine

YGRAINE

Do your hear it beat ?

TINTAGILES

Oh ! Oh ! it beats as though it wanted to . .

ACT III

TINTAGILES

YGRAINE

What ?

TINTAGILES

I do not know, sister Ygraine

YGRAINE

It is wrong to be frightened without reason, and to speak  
in riddles      Oh ! your eyes are full of tears  
Why are you unhappy ? I hear your heart beating,  
now      people always hear them when they hold  
one another so close    It is then that the heart  
speaks and says things that the tongue does not  
know

TINTAGILES

I heard nothing before

YGRAINE

That was because      Oh ! but your heart ! . . .  
What is the matter ?      It is bursting ! . . .

TINTAGILES (*crying*).

Sister Ygraine ! sister Ygraine !

YGRAINE.

What is it ?

TINTAGILES

I have heard      They      they are coming !

YGRAINE

Who ? Who are coming ?      What has hap-  
pened ?

# THE DEATH OF

ACT III.

TINTAGILES

The door ! the door ! They were there ! . . .

[*He falls backwards on to Ygraine's knees.*

YGRAINE

What is it ? . . . He has . . . he has fainted . . .

BELLANGÈRE

Take care . . . take care . . . He will fall . . .

AGLOVALE (*rising brusquely, his sword in his hand.*)

I too can hear . . . there are steps in the corridor

YGRAINE

Oh ! [A moment's silence—they all listen

AGLOVALE

Yes, I hear There is a crowd of them . . .

YGRAINE

A crowd a crowd how ?

AGLOVALE

I do not know one hears and one does not hear

They do not move like other creatures, but  
they come They are touching the door

YGRAINE (*clasping Tintagiles in her arms*)

Tintagiles ! Tintagiles ! . . .

BELLANGÈRE (*embracing him*)

Let me, too ! let me ! Tintagiles !

## TINTAGILES

AGLOVALE

They are shaking the door listen . . do not  
 breathe They are whispering  
 [A key is heard turning harshly in the lock

YGRANE

They have the key !

AGLOVALE

Yes . yes I was sure of it Wait (He  
 plants himself, with sword outstretched, on the last  
 step To the two sisters) Come ! come both !

[For a moment there is silence The door opens  
 slowly Aglovale thrusts his sword wildly through  
 the opening, driving the point between the beams  
 The sword breaks with a loud report under the  
 silent pressure of the timber, and the pieces of  
 steel roll down the steps with a resounding clang  
 Ygraine leaps up, carrying in her arms Tintagiles,  
 who has fainted , and she, Bellangère and Aglo-  
 vale, putting forth all their strength, try, but in  
 vain, to close the door, which slowly opens wider  
 and wider, although no one can be seen or heard  
 Only, a cold and calm light penetrates into the  
 room At this moment Tintagiles, suddenly  
 stretching out his limbs, regains consciousness,  
 sends forth a long cry of deliverance, and  
 embraces his sister—and at this very instant the  
 door, which resists no longer, falls to brusquely  
 under their pressure, which they have not had  
 time to stop

YGRAINE

Tintagiles ! [They look with amazement at each other

## THE DEATH OF

ACT III.

AGLOVALE (*waiting at the door*).

I hear nothing now

YGRAINE (*wild with joy*)

Tintagiles! Tintagiles! Look! Look! He is saved!  
Look at his eyes you can see the blue  
He is going to speak They saw we  
were watching They did not dare  
Kiss us! Kiss us, I say! Kiss us!  
All! all! Down to the depths of our soul! .  
*[All four, their eyes full of tears, fall into each other's arms]*

## ACT IV

SCENE

A corridor in front of the room in which the last Act took place

*Three SERVANTS of the Queen enter They are all veiled, and their long black robes flow down to the ground*

FIRST SERVANT (*listening at the door*)

They are not watching

SECOND SERVANT.

We need not have waited .

THIRD SERVANT

She prefers that it should be done in silence . .

FIRST SERVANT

I knew that they must fall asleep

SECOND SERVANT

Quick! open the door

THIRD SERVANT

It is time

FIRST SERVANT

Wait there I will enter alone There is no need for  
three of us .

SECOND SERVANT.

You are right he is very small .

THIRD SERVANT

You must be careful with the elder sister .

SECOND SERVANT

Remember the Queen does not want them to know. . .

FIRST SERVANT

Have no fear , people seldom hear my coming . . .

SECOND SERVANT

Go in then , it is time

*[The First Servant opens the door cautiously and goes into the room]*

It is close on midnight

THIRD SERVANT.

Ah ! .

*[A moment's silence. The First Servant comes out of the room]*

# THE DEATH OF

ACT IV

SECOND SERVANT

Where is he ?

FIRST SERVANT

He is asleep between his sisters His arms are around  
their necks , and their arms enfold him  
cannot do it alone

SECOND SERVANT

I will help you

THIRD SERVANT

Yes , do you go together I will keep watch  
here

FIRST SERVANT.

Be careful , they seem to know They were all  
three struggling with a bad dream

[*The two Servants go into the room*

THIRD SERVANT

People always know , but they do not understand

[*A moment's silence The First and Second Servants  
come out of the room again*

THIRD SERVANT

Well ?

SECOND SERVANT

You must come too we cannot separate them .

FIRST SERVANT

No sooner do we unclasp their arms than they fall back  
around the child

SECOND SERVANT

And the child nestles closer and closer to them . .

## TINTAGILES

FIRST SERVANT

He is lying with his forehead on the elder sister's heart

SECOND SERVANT

And his head rises and falls on her bosom . .

FIRST SERVANT

We shall not be able to open his hands . .

SECOND SERVANT

They are plunged deep down into his sisters' hair . .

FIRST SERVANT

He holds one golden curl between his little teeth . .

SECOND SERVANT

We shall have to cut the elder sister's hair.

FIRST SERVANT

And the other sister's too, you will see . .

SECOND SERVANT

Have you your scissois ?

THIRD SERVANT

Yes

FIRST SERVANT

Come quickly, they have begun to move . .

SECOND SERVANT

Their hearts and their eyelids are throbbing together

FIRST SERVANT

Yes, I caught a glimpse of the elder girl's blue eyes

# THE DEATH OF

ACT IV.

SECOND SERVANT

She looked at us but did not see us

FIRST SERVANT

If one touches one of them, the other two tremble . .

SECOND SERVANT

They are trying hard, but they cannot stir . .

FIRST SERVANT

The elder sister wishes to scream, but she cannot

SECOND SERVANT

Come quickly , they seem to know

THIRD SERVANT

Where is the old man ?

FIRST SERVANT

He is asleep—away from the others

SECOND SERVANT

He sleeps, his forehead resting on the hilt of his sword . .

FIRST SERVANT

He knows of nothing , and he has no dreams. .

THIRD SERVANT

Come, come, we must hasten

FIRST SERVANT

You will find it difficult to separate their limbs . .

## ACT IV.

## TINTAGILES

SECOND SERVANT

They are clutching at each other as though they were drowning

THIRD SERVANT

Come, come

[*They go in. The silence is broken only by sighs and low murmurs of suffering, held in thrall by sleep. Then the three Servants emerge very hurriedly from the gloomy room. One of them carries Tintagiles, who is fast asleep, in her arms. From his little hands, twitching in sleep, and his mouth, drawn in agony, a glittering stream of golden tresses, ravished from the heads of his sisters, flows down to the ground. The Servants hurry on. There is perfect silence, but no sooner have they reached the end of the corridor than Tintagiles awakes, and sends forth a cry of supreme distress.*

TINTAGILES (*from the end of the corridor*)

Aah!

[*There is again silence. Then from the adjoining room the two sisters are heard moving about restlessly.*

YGRAINE (*in the room*).

Tintagiles! . . . where is he?

BELLANGÈRE

He is not here

YGRAINE (*with growing anguish*)

Tintagiles! . . . a lamp, a lamp!      Light it! . . .

# THE DEATH OF

ACT V

## BELLANGÈRE

Yes Yes

[*Ygraine is seen coming out of the room with the lighted lamp in her hand*

## YGRAINE

The door is wide open !

*The voice of TINTAGILES (almost inaudible  
in the distance)*

Sister Ygraine !

## YGRAINE

He calls ! He calls ! Tintagiles ! Tintagiles !

*[She rushes into the corridor Bellangère tries to  
follow, but falls fainting on the threshold*

# A C T V

## SCENE

Before a great iron door in a gloomy vault

*Enter YGRAINE, haggard and dishevelled, with a lamp  
in her hand*

YGRAINE (*turning wildly to and fro*)

They have not followed me ! Bellangère ! . . .  
Bellangère ! Aglovale ! Where are they ?  
—They said they loved him and they leave me alone !  
Tintagiles ! Tintagiles ! Oh ! I  
remember I have climbed steps without number,

between great pitless walls, and my heart bids me live no longer These vaults seem to move  
*(She supports herself against the pillars)* I am falling Oh! Oh! my poor life! I can feel it

It is trembling on my lips—it wants to depart

I know not what I have done I have seen nothing, I have heard nothing Oh, this silence! All along the steps and all along the walls I found these golden curls, and I followed them I picked them up Oh! oh! they are very pretty! Little childie little childie

what was I saying? I remember I do not believe in it When one sleeps All that has no importance and is not possible Of what am I thinking? I do not know One awakes, and then After all—come, after all—I must think this out Some say one thing, some say the other, but the way of the soul is quite different When the chain is removed, there is much more than one knows I came here with my little lamp It did not go out, in spite of the wind on the staircase And then, what is one to think? There are so many things which are vague

There must be people who know them, but why do they not speak? *(She looks around her)* I have never seen all this before It is difficult to get so far—and it is all forbidden How cold it is . . . And so dark that one is afraid to breathe . . . They say there is poison in these gloomy shadows That door looks very terrible *(She goes up to the door and touches it)* Oh! how cold it is It is of iron solid iron—and

## THE DEATH OF

ACT V

there is no lock      How can they open it? I see  
 no hinges      I suppose it is sunk into the wall  
 This is as far as one can go      There are no  
 more steps (*Suddenly sending forth a terrible shriek*)  
 Ah!      more golden hair between the panels!  
 Tintagiles! Tintagiles!      I heard the door close  
 just now      I remember! I remember!      It  
 must be! (*She beats frantically against the door  
 with hands and feet*) Oh, monster! monster! It is  
 here that I find you!      Listen! I blaspheme! I  
 blaspheme and spit on you!

[Feeble knocks are heard from the other side of the  
 door then the voice of Tintagiles penetrates very  
 feebly through the iron panels]

TINTAGILES

Sister Ygraine, sister Ygraine!

YGRAINE

Tintagiles!      What!      what!      Tintagiles, is  
 it you?

TINTAGILES

Quick, open, open!      She is here!

YGRAINE

Oh! oh!      Who? Tintagiles, my little Tintagiles  
 can you hear me!      What is it? . . .  
 What has happened?      Tintagiles! . . . Have  
 they hurt you?      Where are you?      Are you  
 there?

TINTAGILES

Sister Ygraine, sister Ygraine!      Open for me—or I  
 shall die

## TINTAGILES

YGRAINE

I will try—wait, wait      I will open it, I will open  
it

TINTAGILES

But you do not understand !      Sister Ygraine ! .  
There is no time to lose !      She tried to hold me  
back !      I struck her, struck her . . . I ran  
Quick, quick, she is coming !

YGRAINE

Yes, yes      where is she ?

TINTAGILES

I can see nothing      but I hear      oh, I am afraid,  
sister Ygraine, I am afraid      Quick, quick !  
Quick, open !      for the dear Lord's sake,  
sister Ygraine !

YGRAINE (*anxiously groping along the door*)

I am sure to find it      Wait a little      a minute  
a second

TINTAGILES

I cannot, sister Ygraine      I can feel her breath on me  
now

YGRAINE

It is nothing, Tintagiles, my little Tintagiles, do not be  
frightened      if I could only see

TINTAGILES.

Oh, but you can see—I can see your lamp from here . . .  
It is quite light where you are, sister Ygraine . . .  
Here I can see nothing

# THE DEATH OF

ACT V.

YGRAINE

You see me, Tintagiles ? How can you see ? There is  
not a crack in the door

TINTAGILES

Yes, yes, there is , but it is so small ! . . .

YGRAINE.

On which side ? Is it here ? tell me, tell me  
or is it over there ?

TINTAGILES

It is here Listen, listen ! I am knocking

YGRAINE

Here ?

TINTAGILES

Higher up . But it is so small ! . A needle could  
not go through !

YGRAINE

Do not be afraid, I am here

TINTAGILES

Oh, I know, sister Ygraine ! Pull ! pull ! You must  
pull ! She is coming ! if you could only open a  
little . a very little I am so small !

YGRAINE

My nails are broken, Tintagiles I have pulled, I have  
pushed, I have struck with all my might—with all my

might! (*She strikes again, and tries to shake the massive door*) Two of my fingers are numb  
Do not cry It is of iron

TINTAGILES (*sobbing in despair*)

You have nothing to open with, sister Ygraine?  
nothing at all, nothing at all? I could get through  
I am so small, so very small you know how small I am

YGRAINE

I have only my lamp, Tintagiles There! there!  
(*She aims repeated blows at the gate with her earthenware lamp, which goes out and breaks, the pieces falling to the ground*) Oh! It has all grown dark! Tintagiles, where are you? Oh!  
listen, listen! Can you not open from the inside?

TINTAGILES

No, no, there is nothing I cannot feel anything at all  
I cannot see the light through the crack any more

YGRAINE

What is the matter, Tintagiles? . I can scarcely hear you

TINTAGILES

Little sister, sister Ygraine It is too late now .

YGRAINE

What is it, Tintagiles? Where are you going?

# THE DEATH OF

ACT V.

TINTAGILES

She is here !      Oh, I am so weak Sister Ygraine,  
sister Ygraine      I feel her on me ! .

YGRAINE

Whom ?      whom ?

TINTAGILES

I do not know      I cannot see      But it is too late  
now      She      she is taking me by the throat  
Her hand is at my throat      Oh, oh, sister  
Ygraine, come to me !

YGRAINE.

Yes, yes

TINTAGILES

It is so dark

YGRAINE

Struggle—fight—tear her to pieces !      Do not be  
afraid      Wait a moment !      I am here  
Tintagiles ?      Tintagiles ! answer me !  
Help !!!      where are you ?      I will come to  
you      kiss me      through the door . . . here  
—here

TINTAGILES (*very feebly*).

Here . . . here      sister Ygraine . . .

YGRAINE

I am putting my kisses on this spot here, do you under-  
stand ? Again, again !

## TINTAGILES

TINTAGILES (*more and more feebly*)Mine too—here                   sister Ygraine! Sister Ygraine!  
  Oh![*The fall of a little body is heard behind the iron door*

## YGRAINE

Tintagiles! Tintagiles! What have you done?  
 Give him back, give him back! for the  
 love of God, give him back to me! I can hear  
 nothing What are you doing with him?  
 You will not hurt him? He is only a little  
 child He cannot resist Look, look!  
 I mean no harm I am on my knees Give  
 him back to us, I beg of you Not for my sake  
 only, you know it well I will do anything  
 I bear no ill-will, you see I implore you with  
 clasped hands I was wrong I am quite  
 resigned, you see I have lost all I had  
 You should punish me some other way There are  
 so many things which would hurt me more if  
 you want to hurt me You shall see But this  
 poor child has done no harm. What I said was  
 not true but I did not know I know that  
 you are very good Surely the time for forgive-  
 ness has come! He is so young and beautiful,  
 and he is so small! You must see that it cannot  
 be! He puts his little arms around your neck  
 his little mouth on your mouth, and God Himself  
 could not say him nay You will open the door,  
 will you not? I am asking so little I  
 want him for an instant, just for an instant I

## DEATH OF TINTAGILES ACT V

cannot remember      You will understand      I  
did not have time      He can get through the  
tiniest opening      It is not difficult      (*A long*  
*inexorable silence*)      Monster!      Monster!  
Curse you! Curse you!      I spit on you!  
[She sinks down and continues to sob softly, her  
arms outspread against the gate, in the gloom

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